U&lc.

Man Bites Man—Andrej Czeczot Page 12

U&lc.

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A SPECIAL NOTE TO LIONEL KALISH TO SAY WE'RE SORRY WE NEGLECTED TO CREDIT YOU FOR THE ILLUSTRATION ON PAGE 22 OF VOLUME 11, NO. 4.

15 YEARS AGO

15 YEARS FROM NOW

Janus was the Roman god of beginnings (hence January, the first month of the year). He was usually depicted with two heads so that he could look forward and backward at the same time. Now, as ITC moves through its 15th year, it is appropriate to consider how the world of typography has changed since 1970 and where we believe it is heading by the year 2000.

Let's narrow our focus and consider just one major change that computers, lasers, fiber optics, etc. have effected.

Vast areas of communications formerly considered outside the sphere of typographic design are now becoming type-face oriented.

Computers plus software programs, low cost/high capability typesetters and a variety of printers now bring typesetting ability to the fast-growing office market. Hundreds of thousands, millions, of offices will soon be able to use typefaces such as Helvetica®or ITC Souvenir® or ITC Garamond® instead of conventional typewriter faces.

The result will be documents that attract more readers and are more readable, that use about 40% less space for a given message, and that are enriched by typography's many ways of achieving emphasis (change style, use bold type or italics, or a larger size, etc.).

Today, to many, typefaces are something new. Too many people using type are not fully sensitive to its communication power, its beauty, its need to be handled with skill and with love. And too many of today's devices output in coarse resolution and otherwise fail to meet the needs of discriminating graphic designers.

But all this will change. If the years 1970–1985 brought typographic capability to a vast new market, the years 1985–2000 will see these capabilities refined, and a new generation of users trained to create and produce fine typography on the new generations of typesetters and printers.

At ITC we find it very exciting to be involved in this rapidly evolving expansion of the role of typography, and hope to make a significant contribution through the pages of U&lc, the ITC Center, and in all that we do at ITC to ensure that industry's concern for high quality output and efficiency is matched by a similar concern for quality in esthetics and design.

E.G.

MASTHEAD: ITC NEWTEXT REGULAR   TABLE OF CONTENTS: ITC MIXAGE BOOK WITH BOLD
EDITORIAL: BOOK WITH BLACK   INDEX TO ITC TYPEFACES: ITC FRANKLIN GOTHIC BOOK WITH BOLD
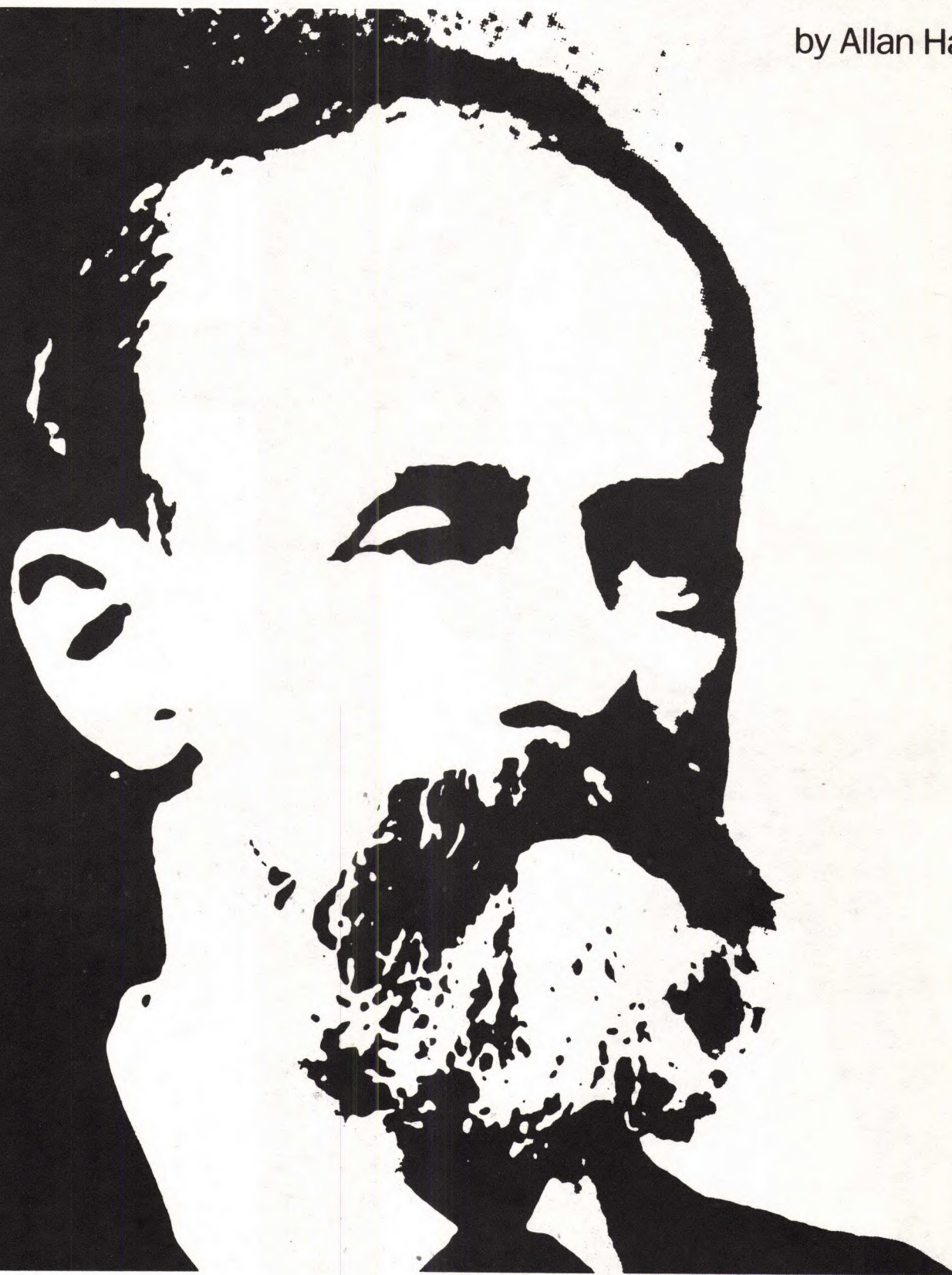HELVETICA AND OPTIMA ARE REGISTERED TRADEMARKS OF ALLIED LINOTYPE.

PASSION
WITHOUT REASON
IS BLIND.
REASON
WITHOUT PASSION
IS

DEAD

WILL DURANT,
PARAPHRASING
SPINOZA (ETHICS)

NELSON HAWKS

by Allan Haley

A

John The Baptist of the American Point System

This is really two stories. The story of a simple, practical man with a dream, and his unselfish drive to make the dream a reality; and the story of the evolution of the American Point System. One story cannot be told without the other.

The man was Nelson C. Hawks. He is an unassuming figure in typographic history; a practical printer given to solving problems in a simple, straight-forward way. Although trained as a typographer, Hawks' natural abilities enabled him to be creative in a variety of typographic endeavors. One of his creative solutions to a printing problem was the Iron Bracket Composing Stand. Most composing stands of the day held two job cases for convenience in typesetting; the problem was that the lower case often bumped the shins of the printer. Hawks' invention held only one case, above the shins.

Hawks was also a philanthropist of sorts. It was his intention to give his concept of a point system to the printers of the day. Unfortunately, the type foundry for which he worked at the time did not share his philanthropic views. Its principal owners wanted to exploit Hawks' invention. They wanted to use it as a lever to build their company into the richest and most influential supplier of types to American printers.

History portrays Hawks as a careful and competent printer, an accomplished typographer, a talented inventor, and a rather poor businessman. He gravitated toward entrepreneurship through his father's influence; and as a result, was an owner or partner in a number of businesses. The records do not account his success in any. Perhaps he lacked a shrewd or calculating mind. Perhaps he just preferred to tinker. His invention of the point system is an example. It is said that he spent many hours measuring different samples of type spread about his desk in an effort to find a key to the sizing problem. The picture of Hawks carefully measuring and re-measuring type scattered over his office desk is not exactly that of a high-powered executive.

The logic and organization Hawks displayed in his creation of the American Point System and in his other inventions did not overlap into the business environment. The principal owners of the Marder, Luse and Company Type Founders, for whom he worked while inventing the system, never seemed to be quite pleased with his efforts. In an early letter to him while he was managing their branch office in San Francisco, A.P. Luse complained that "We are constantly getting mixed on your orders. You seem to make repetitious and duplicate orders and then your orders are not plain." Two years later the situation was still not resolved as evidenced by Luse's strict instruction: "What we want is a positive and specific order for what you must have."

Nelson Hawks was born in Milwaukee, Wisconsin, in 1840. His parents were influential people in the community and probably bordered on wealthy. Hawks' father was a successful businessman who, at various times, owned a flour mill, a hotel and a general store. He wanted his son to acquire a formal education and enter the business world. Nelson wanted to be a printer.

By the time he was 18, Hawks had held a number of jobs as a printer, and was instrumental in the founding and operation of two small newspapers. At 25, he established a printing firm with Norman L. Burdick, where he worked contentedly for ten years prior to becoming a junior partner in the Marder, Luse and Company type foundry.

The story of the evolution of the American Point System begins long before Hawks joined Marder, Luse and Company. In fact, it begins long before Nelson Hawks was born.

In the beginning there was no need for a type sizing system; or at least there wasn't a perceived need.

Printers created type primarily for their own use—and normally for specific jobs. For the first few decades of the printing profession, printers not only printed with type; they were also responsible for designing the faces, cutting punches, creating the molds, and for manufacturing the type itself. Type wasn't purchased, it was made.

Gradually things changed. Type foundries grew out of the printing trade. In the 1600s printers began to offer their typefaces for sale. That was when type sizing became an issue—and a problem. There was no order to the new foundries' product offerings and nothing matched from one foundry to another. If printers limited themselves to one foundry's products, the situation was usually under control; but as soon as another foundry's type was introduced, havoc resulted. No type from any two foundries aligned the same, was the same size, or even consistent in height; nothing matched. Faces from different foundries simply could not be used together, and careful attention had to be paid not to mix various foundries' faces when storing type. Even spacing material did not match, which meant that printers had to purchase multiple sets of everything.

The first technical book on the craft of printing, Joseph Moxon's *Mechanick Exercises*, printed in 1683 called attention to the problem. He tried to help the printer by identifying the ten most popular sizes of type used in England, and equated their sizes by listing the number of each fitting into a width of one foot. He then noted, "These are the bodies most used in England, but the Dutch have several other bodies but…I think they are not worth naming."

Even if the products of one foundry were used exclusively the sizing often varied from typeface to typeface—and at times, if it was ordered on separate occasions, within the same typeface. At best, the situation made typesetting difficult, time-consuming and tedious. Often it made typesetting impossible.

Until almost the 20th century printers were forced to work with typefaces using names to denote approximate sizes. Minion, Brevier, Bourgeois, Long Primer, English, French Canon, Pica, Small Pica, and the like were romantic sounding but not a usable system.

These names in many cases evolved from the first use of the type. Because the church was the first patron of printing, many names are derived from religious printing. Brevier got its name from this size's extensive use in printing Roman Catholic Breviaries, or prayer books. French Canon was a size commonly used to print the Canons of the church.

As the printing and typefounding industry grew, so did the confusion over type sizes. The matter reached its worst proportions in the late 1880s when one industry writer complained, "It may be said without violation of the truth that practically there are no two foundries…whose body types, either in depth, or in width, are cast by the same standard."

It wasn't that systems for type sizing had not been proposed—many had. The problem was that no single system was totally acceptable to everyone. The type foundries were especially unwilling to adopt any system (unless, of course, it was one they proposed).

The earliest proposals for systems were arranged on arithmetic subdivisions and many were even based on the pica. That is, the pica was the basic building block for all type sizes, and it was divided into a number of smaller units. In 1882, one foundry tried a new approach; their system was based on geometric sizing. With their proposal each size of type was 12.2462% larger than the size immediately preceding it. Type doubled every seventh size.

It took a royal decree to force type founders to take the first step toward solving the problem of type sizing. This occurred in France, in 1723. The monarchy ordered that the height of type be fixed, and established the relationships between various sizes of type. The shortcoming of this regulation was that it failed to specify the size of the smallest unit.

Twelve years later Pierre Simon Fournier made the French regulation practical. He created the typographic point. Building on the basic guidelines set down, Fournier developed a system based on the concept that a point is the smallest typographic unit, each typeface size is equal to an exact number of points, and that point bodies are proportional to each other: 6 point type is half the size of 12 point type. In the Fournier system there are exactly 72 points to an inch.

The trouble with Fournier's system was that it was not accepted by other type founders, and it did not conform to the official French measure for an inch. Approximately 50 years after the Fournier system was introduced, another French type founder, Didot, further refined the concept. He made a

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few small changes to Fournier's system, and one large one. Didot based his system on the legal foot measure of France. The Didot system became the standard among French type founders, and even though the basis of the foot measure was later changed, the Didot system continued to grow in popularity. It eventually became the standard in most of Europe, and is still used today.

Unfortunately, as progress was being made in Europe, confusion reigned in Britain and the United States. This lack of progress was not due to disinterest or ignorance. It was because of the basis of power. In France the government was powerful enough to make a decree which set the wheels of typographic progress in motion. In Britain and the United States capitalism was, in many matters, a more powerful force than government. The formidable difficulties to the adoption of a type sizing system in the U.S. and Britain were based on sound capitalistic principles:

Expenses—for re-tooling and casting of new type

Supply—the disposition of type currently on hand

Monopoly—the unfair advantage that the adopted system would provide to its owner.

Seeing no financially safe solution, the British and U.S. foundries chose to agree that no standard be adopted. (One foundry did, however, suggest that if printers bought type from only one supplier the problem of type sizing would cease to exist).

If an act of government was not as powerful as the capitalistic drive of the foundries, an act of God certainly was. It was the Great Chicago Fire of 1871 which provided the momentum that eventually resulted in the adoption of a standard point system in the United States, and then Britain.

The Marder, Luse and Company was burned to the ground in the Great Fire. Besides their building, all molds, matrices and stock were destroyed. In true capitalist tradition the type foundry was rebuilt. With this new beginning Marder, Luse and Company made two decisions which would figure significantly in the introduction of the American Point System.

The first decision was to make new molds which would size pica type (later to become 12 point) exactly the same as that of the MacKellar, Smiths and Jordan foundry of Philadelphia—the largest foundry in operation at that time.

The second decision was to make certain sizes of type double that of others. This was becoming somewhat of a standard among American foundries in an attempt to establish proportional type heights. Thus two lines of Brilliant would equal one of Minion, two lines of Pearl would equal one of Long Primer, etc. Proportions were established, but not sizes; however, it was a start.

And this is where Nelson Hawks comes back into the story. Marder, Luse and Company had been buying products (among them Hawks' Iron

Bracket Composing Stand) from Hawks and Burdick Printing Company for some time. The principals at Marder, Luse had been impressed with Hawks and his products, and in 1874 they induced him to sell his interest in his firm and become a junior partner in Marder, Luse and Company. It became Hawks' responsibility to establish an agency for Marder, Luse and Company in San Francisco.

Setting up this business put Hawks in an interesting position. One, although unfamiliar to him, was all too familiar to the printers of the day. To set up a competitive printing supply house, Hawks had to buy and stock type and composition equipment from many manufacturers, not just Marder, Luse and Company. Hawks was faced with the same problem of inconsistent type sizes that faced printers of the day. He had to stock, in addition to type, separate fonts of spacing, quads, borders, leads, and so on. This caused so much confusion and such inventory problems that Hawks began to question (from a capitalistic viewpoint) the present state of affairs.

He spent many hours struggling with the problem, and when he did arrive at a solution, it was deceptively simple. In his own words "Finding our own pica to be one-sixth of an inch, the idea of adopting the mechanic's rule as a basis for measurement occurred to me. Then came the division of the pica parts. Nonpareil being one-half of the size of pica, the unit of measurement would have to be determined from the number of sizes above Nonpareil. These are Minion, Brevier, Bourgeois, Long Primer, Small Pica, and Pica—six. Therefore, Nonpareil would be the other six, and pica would be twelve points."

That was the simple part. Now all that was left for Hawks to do was convince his partners, the other type foundries, and all the printers in America to adopt his simple and logical system.

The first step was to discuss the matter with his partners. Hawks got his chance when John Marder visited California in 1877.

Mr. Marder and Mr. Luse were concerned about Hawks' performance. They were sure that either he was overworked, in need of a change, or an incompetent businessman. In any case, in the spring of 1877, the senior partners decided that it was time to pay a visit to their western branch.

Under certainly less than ideal circumstances, Hawks seized the opportunity and presented his idea to Marder. Although he was first met with understandably strong objections, Hawks was able to convince Marder of the merits of the idea.

Nelson Hawks succeeded in his first effort at promoting his system. In typical modest fashion he noted in his diary recounting Marder's visit, "During his stay we agreed to bring out the new system of type bodies."

This is, however, where the agreement stopped. Hawks wanted to make the system available to all type founders as a "free gift for the benefit of the craft." Marder had other plans. He wanted to exploit the system. It was his plan to quickly and secretly put the

new system into production before Marder, Luse and Company's competitors were aware of what was happening. He even tried to patent the system to assure the competitive edge.

Hawks was sworn to secrecy. After his return to Chicago, Marder wrote Hawks, "Keep the thing quiet…not a soul except Muller (another business partner) knows our plan here and you must keep quiet on it."

Marder did indeed move swiftly and quietly. The first face created within the new system, Parallel Shaded, was released before the end of the year. Everything went according to schedule at the home office.

Hawks, however, was not exactly a well-oiled cog in the machinery. His enthusiasm and altruistic spirit prevented him from keeping the new system secret. In fact, he vigorously promoted his new idea on the west coast. This resulted in frequent and increasingly severe warnings from the home office.
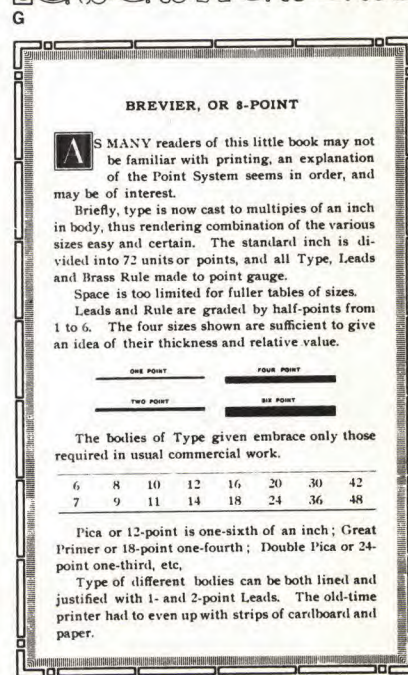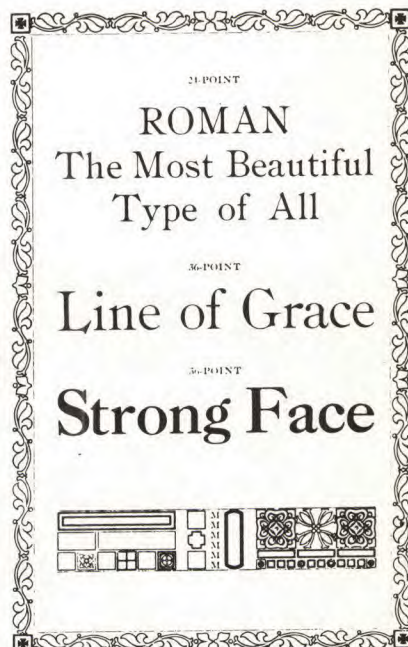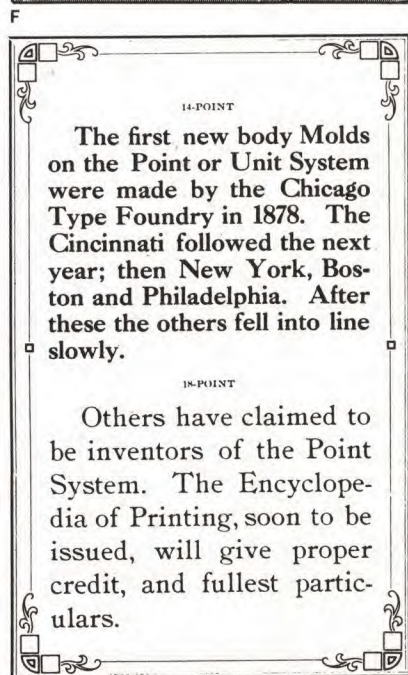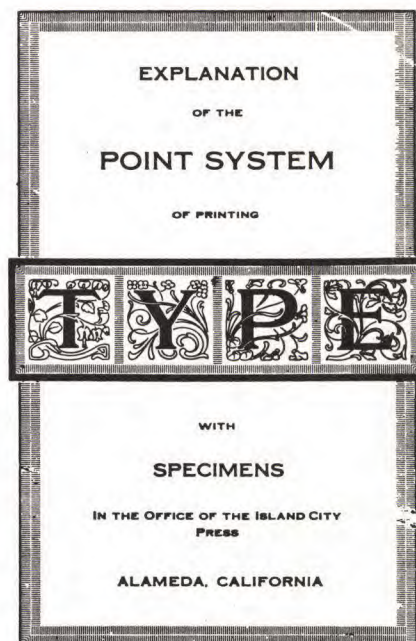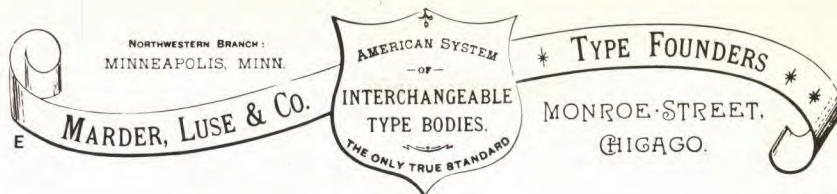
Hawks had been having difficulties with his senior partners in Chicago over outside financial dealings and other personal matters for some time prior to 1877. The issue of the new point system just compounded the problem. Being a simple and practical man, Hawks decided that the best solution was to walk away from this complicated, and now onerous, business relationship. In 1882 he sold his interest in the company for $12,000.

This allowed him to do something far more pleasurable and personally rewarding than run the branch office for two cantankerous midwest businessmen; and that was to promote his type sizing system. He traveled to Cincinnati, New York and Boston, and met with the owners of the major type foundries in each city; he took out ads in printing trade journals; he wrote letters to every type foundry in the United States. Time and money seemed to matter little to him in his quest to make his system the American standard.

Hawks' vigorous, untiring, and totally honest activity in promoting the point system was ample reason for Henry L. Bullen, a renowned 19th century authority on typography to dub Hawks "undoubtedly the John the Baptist of the gospel of the point system in America."

In 1892, the American Type Founders Company was formed as a merger of 23 separate foundries. At an organizational banquet, Hawks was honored in a keynote address. "There is a man sitting at this table who deserves a scoring at our hands as a body of American founders, for he is the cause of our clear loss of over millions of dollars, in the discarding of old moulds alone. I allude to the so-called point system. But I tell you, gentlemen, it is the grandest thing that has ever happened to typography, and marks a new era in the history of printing."

Nelson Hawks lived to see his system become the standard for both the United States and Britain. At 80, he noted, "The only benefit I have derived from it lies in the satisfaction of having been successful in giving the printing craft something useful and

EXPLANATION
OF THE
POINT SYSTEM
OF PRINTING

T Y P E

WITH
SPECIMENS
IN THE OFFICE OF THE ISLAND CITY PRESS
ALAMEDA, CALIFORNIA

24-POINT
ROMAN
The Most Beautiful
Type of All

36-POINT
Line of Grace

36-POINT
Strong Face

14-POINT
The first new body Molds on the Point or Unit System were made by the Chicago Type Foundry in 1878. The Cincinnati followed the next year; then New York, Boston and Philadelphia. After these the others fell into line slowly.

18-POINT
Others have claimed to be inventors of the Point System. The Encyclopedia of Printing, soon to be issued, will give proper credit, and fullest particulars.

BREVIER, OR 8-POINT

AS MANY readers of this little book may not be familiar with printing, an explanation of the Point System seems in order, and may be of interest.

Briefly, type is now cast to multiples of an inch in body, thus rendering combination of the various sizes easy and certain. The standard inch is divided into 72 units or points, and all Type, Leads and Brass Rule made to point gauge.

Space is too limited for fuller tables of sizes.

Leads and Rule are graded by half-points from 1 to 6. The four sizes shown are sufficient to give an idea of their thickness and relative value.

ONE POINT		FOUR POINT
TWO POINT		SIX POINT

The bodies of Type given embrace only those required in usual commercial work.

6	8	10	12	16	20	30	42
7	9	11	14	18	24	36	48

Pica or 12-point is one-sixth of an inch; Great Primer or 18-point one-fourth; Double Pica or 24-point one-third, etc.

Type of different bodies can be both lined and justified with 1- and 2-point Leads. The old-time printer had to even up with strips of cardboard and paper.

A, B, C, D are reprinted with permission from *Origin of The American Point System* by Richard L. Hopkins, Hill & Dale Press, Terra Alta, West Virginia.
E is reprinted with permission from *Typographic Journey Through the Inland Printer 1883-1900* by Maurice Annenberg, Maran Press, Baltimore, Maryland.
F, G, H, I are reprinted from *Explanation of the Point System* by Nelson Hawks and presented to his friends in 1918.

lasting." Hawks died July 7, 1929, at the age of 89.

In a world of digital and laser technology, Hawks' contribution may seem outdated and even unnecessary. By current standards, the American Point System may be, to some, nothing more than a nuisance, but his contribution was that he enabled more people to communicate with type more easily and more effectively. Hawks' invention opened up a larger typographic spectrum to visual communicators. He made typesetting faster, easier and less expensive.

Every training manual, textbook, and primer on type warns the neophyte that 72 points is almost, but not quite, a full inch. 1 point = .013838; 72 points (6 picas) = .996 inch.

What happened to the last four thousandths of an inch? Why didn't the creator of the American Point System use a full inch as the basis for the standard? It certainly would have made typographic life easier, or at least more logical. It isn't that there was no choice; at the time Nelson Hawks developed the point system at least two picas were being used by type founders as their standard. One even measured exactly one-sixth of an inch. So what happened?

The American Point System is based on what historians call the "Johnson pica." It was named for Lawrence Johnson, the owner and manager of the L. Johnson Type Foundry in Philadelphia. The L. Johnson Type Foundry was the direct successor to Binny and Ronaldson, America's oldest type foundry.

It is believed that the standards for the molds and type casting equipment for Binny and Ronaldson can be traced to type founding equipment that Benjamin Franklin bought from Fournier early in the 18th century.

At the time of Johnson's death, his foundry was purchased by his partners and became the MacKellar, Smiths and Jordan Foundry. At the time the American Point System was developed, MacKellar, Smiths and Jordan was the largest and most influential type foundry in America.

Even before the point system was first considered by Hawks, the Johnson pica served as the standard for seven major type foundries, among them Marder, Luse and Company. It was natural and logical then to base the new standard on the Johnson pica.

And what about the missing four thousandths of an inch? It is believed that, even though Fournier's pica was based on an inch, four thousandths were lost as a result of active (and less than ideal) use of the original molds; and to the reproduction process, as new molds and equipment were made to replace that which had worn out.

To Hawks and his contemporaries the difference of four thousandths mattered little anyway. The type founders and printers of the 18th and 19th centuries were working with type cast in metal that was subject to expansion and contraction. They also worked in dirty places where minute sizes were of little relevance.

HEADLINE / TEXT / CAPTIONS: ITC FRANKLIN GOTHIC BOOK

can **Fau**

In essence, that is the question graphic designer Oldrich Hlavsa, of Prague, posed to Aaron Burns, president of International Typeface Corporation. Hlavsa, in the process of preparing another volume in a series on *Typography*, had invited a number of his Czech contemporaries to submit their visions of a new edition of Goethe's *Faust*.

As anyone can see from the versions submitted, the designers had no difficulty extricating Faust from the past and depositing the work in the midst of the 20th century, typographically speaking.

Drama

JOHANN WOLFGANG GŒTHE
faust

Odeon   Praha

Faust
JOHANN WOLFGANG GOETHE   ODEON

Johann Wolfgang Goethe

FAST

ust play in modern dress?

The exact question Hlavsa asked of Burns was: "What is your idea of a contemporary design for the cover, or even the complete volume, of Goethe's *Faust*?" To which Burns replied: "Goethe's *Faust* was written in the late 18th and early 19th century about a legend that had its origin in the 16th century. I am sure the 19th century designers, who planned the printed literature then, designed a contemporary interpretation...and so it must be that designers, of any era, should render the message of any age in the style of their day."

It's as valid for typography as for literature and all the arts: any work that unfolds the truth about human passions, human frailties and human behavior is timeless. It rings true in modern dress as well as in the accoutrement of its period of origin. That goes for Goethe's *Faust*...for Shakespeare's *King Lear*...and for the Holy Bible as well.

Marion Muller

ODEON

JOHANN WOLFGANG

Goethe Faust

FAUST

J.W.G. FAUST

JOHANN
WOLFGANG
GŒTHE

Johann
Wolfgang
Goethe

FAUST

JOHANN WOLFGANG
GŒTHE FAUST

JWG FAUST

ODEON

man bites man by steven heller

In 1981 Polish authorities arrested Andrej Czeczot for the crime of making visual satire. Being a popular cartoonist and a regular contributor to the independent Solidarity weekly newspaper, Czeczot (pronounced Chechot) was summarily confined to a detention camp for almost a year. When he was released, it was into a society turned inside out; in need, more than ever before, of the psychological lift his wit had offered in the past. But, like so many other writers and artists involved with Solidarity, he was prohibited by government decree from practicing. For Czeczot it was like suffering a stroke and regaining consciousness only to learn that the mind and body were no longer in synch. His frustration had no outlet, and his despair had only one release.

In August 1982, at the age of 49, Czeczot, with his wife and young son, came to the United States to begin life again. The decision, though determined by circumstance, was not an easy one. He was penniless and unable to speak English—but these were the least of his worries. The most difficult issue for this satirist was the *leaving* of Poland itself. It would be traumatic for anyone, but for the social critic it is a defeat. And for Czeczot, whose commentaries were not negations, but curatives for the ills of a beloved country, it was agony.

Andrej Czeczot's early life in Poland was neither privileged nor exemplary. He was graduated from the Art Academy at Krakow in 1957 and for 12 years afterwards illustrated books for a small publisher in the Silesian coal-mining town of Katowice. His unique, chiaroscuro drawing style was ignored by the Warsaw critics, and overshadowed by the "Polish Poster" phenomenon which had gained international attention. Czeczot carried on, though, as a journeyman, embellishing the texts of various Czechoslovakian authors for the Polish reader. In 1972 he was handed a rather special manuscript: Jaroslav Hasek's classic *Good Soldier Schweik*, a wry, anti-militarist novel, which was the inspiration for Czeczot's most striking series of drawings. Within months of its publication he won top prize at the international Graphic Art Biennale in Brno which catapulted "an obscure artist," says his friend, Jan Sawka, "from a gray town nearly 200 miles away from Warsaw, into the limelight almost in a day."

Andrej Czeczot

Untitled.

This accomplishment altered Czeczot's life, but, moreover, signaled a new direction in Polish graphic art. Thematic and formalist repetitiveness was causing excitement in the poster to wane. Magazine illustration, once mired in the muck of Russian-styled symbolism, was becoming more pointed and acerbic. Polish magazines welcomed Czeczot, who, rising to the moment, developed a satiric vocabulary all his own. He addressed himself to the troubled past and present of his nation. He found satisfaction in word and image plays, relying on literary quotations and contemporary slang. "Restricting himself almost entirely to black linear composition," says Sawka, "he cut down the ornament, dramatically played white against black, deformed his protagonists and constructed his own mad perspective."

Czeczot has been aptly compared to German satirist Georg Grosz, whose sharp visual barbs ripped through the veneer of the Weimarian bourgeoisie. But, unlike Grosz, Czeczot's Polish humor was more beguiling, less overt, and masked by farce. His drawing style, though graphically powerful, had a storybook quality in which comically proportioned characters and childlike details were prevalent. This approach was not based on any idiosyncratic

whim, but on the fact that Poland was laden with heavy press censorship. The idea of regular opposition in the media was squelched at every turn. "Czeczot was an idol to Poles," says Sawka, "because he was able to sneak in messages." His drawings lacked the bark of the German polemicists, but had its own special bite. "The messages he was passing," continues Sawka, "were more important than the way they were passed. Czeczot's weekly concoctions became our replacement for political cabaret."

Into the Seventies, Czeczot continued illustrating books—of satire, mostly—and in so doing further developed his wily, visual vocabulary. Compilations of his own cartoons were also published and quickly sold out. Czeczot's humor fit squarely, albeit uniquely, into the already rich treasury of Central European imagination that originated with Kafka and continues into the present. Czeczot's love of the peasants was a major element of his work. In numerous cartoons he cautioned against their forced assimilation into the emerging technocracy. He portrayed them hilariously as sly Davids at odds with, and triumphing over, the bureaucratic and ideological Goliaths of Poland and Russia. Curiously, Czeczot's expressive calligraphy was dubbed too ephemeral by the cultural pundits who rarely referred to him as an artist. Content and allusion were, hence, saluted at the expense of his drawing.

By the mid-Seventies Czeczot was undisputedly Poland's most popular social critic. His voice was integral to the cautiously emerging protests for freedom. With each step across the censor's boundary his drawings became a little less allusive—mordancy was the aim. One such step, though, was disastrous.

In the late Seventies Czeczot was put on trial for making a scabrous caricature of Richard Filipski, the director of the regional theatre, and a rabid anti-semite, who was supported wholeheartedly by the regime. The drawing, which showed him as King Richard IV, wearing a crown of ZyklonB (the gas used in the Auschwitz death chambers), was republished around the world. Czeczot lost the defamation trial, and with it his fragile sinecure in the national magazines. "Andrej was hounded by police and KGB for years after that," recalls Sawka. Yet somehow he survived, making silk screen prints and working on animation shorts. When Solidarity became a force in 1980, he was triumphantly returned to the national forum. "He was a free speaker—or sneaker—in the national press," says Sawka. "He was underestimated as an artist. But his power was his art."

The victory was mournfully shortlived. With Solidarity's defeat, Czeczot's satire was abruptly ended. After a year-long internment he and his family emigrated to the United States. Like Georg Grosz, who five decades earlier found a haven from Nazi tyranny in Queens, New York, Czeczot found safety in Brooklyn. But also like Grosz, once in New York, Czeczot's "native" vision was without context. For satire is hard enough to practice when the symbols and signposts are known; when

they are foreign (or when the society suggests nothing discernably negative) it is virtually impossible.

Fortunately Czeczot had two things immediately in his favor: A group of previously settled Polish admirers and friends who generously offered invaluable aid; and, perhaps more importantly, the artist's own irascibility. For Czeczot was not going to succumb to self pity. He saw the pandemonium of the city as invigorating, and he decided to take part. Within months of his arrival, Andrew Stasik, director of the Pratt Graphic Center, invited Czeczot to be a resident artist with the mandate to interpret what he sees. Ironically, the artistic quality of Czeczot's fantasies, overlooked for so long in Poland, was now appreciated by Stasik, and by Martin Sumers, who mounted Czeczot's first American one-man show of New York-inspired woodcuts. "He's an original" says Sumers. "He has indefatigable curiosity, a delightful sense of humor and a powerful line."

But, will this distinctive talent bring Czeczot success? "It's hard to digest the culture while worrying about eating," says Sumers. "It's even harder when you are already a mature artist attempting to interpret a foreign culture in a new format. What Czeczot did in Europe is not going to help here, because this is a city with a lot of talents. Moreover, contemporary art is at a stage in which there is no true measure of quality. Only trends, like the so-called neo-expressionism, succeed. Czeczot's vision is too honest." Yet, historically, many immigrants have adapted and succeeded; and so, Sumers believes, will Czeczot.

Despite the incalculable impediments, Czeczot works hard. For the Sumers' Gallery show he created a wonderful series of "Mexican" tiles, which exhibit the artist's own wry interpretations of biblical themes. With some newspaper and magazine illustration being his only publication work at this time, he has been making large block prints (primarily interpretations of New York scenes) which he hopes to sell in limited editions. Towards this goal he and one other emigre artist, Janusz Kapusta started a studio called "Visual Thinking." An apt title since it is their common bond.

Czeczot's art is without artifice. His vision is fresh at a time when too much of yesterday's leftovers dominate illustration and cartooning. His accent is unmistakably Polish, but his language can be understood by those who will take the time.

Forward!

KONTAKT

Contact!

KONIEC WAŚNI RODOWEJ
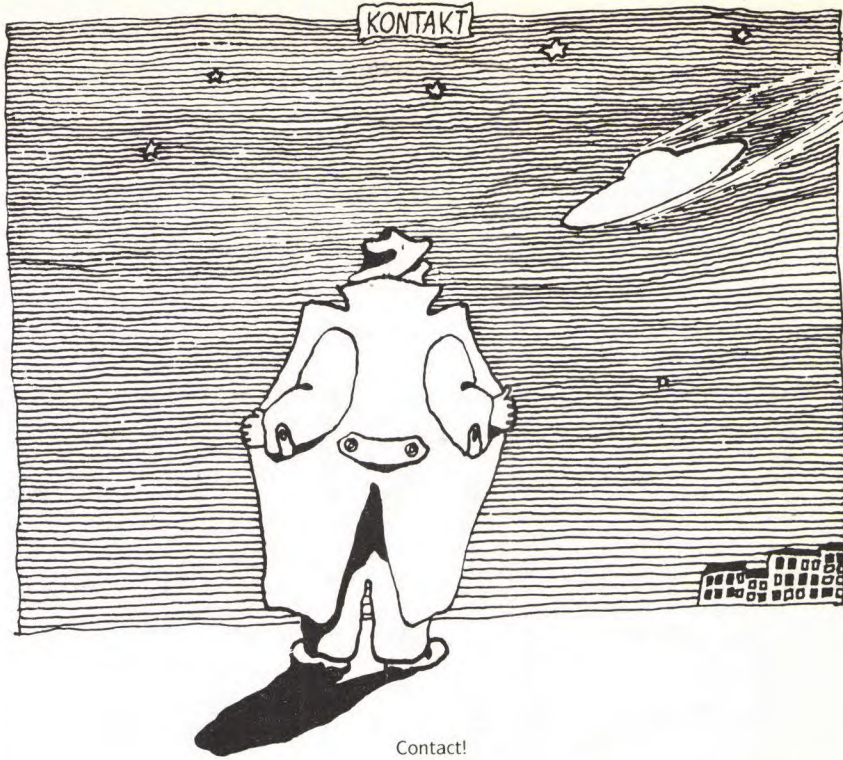
The end of family strife.

An idea: How to enlarge our apartment.

I am looking for Odysseus.

TELE-ECHO

TV interview.

Cleaning service.

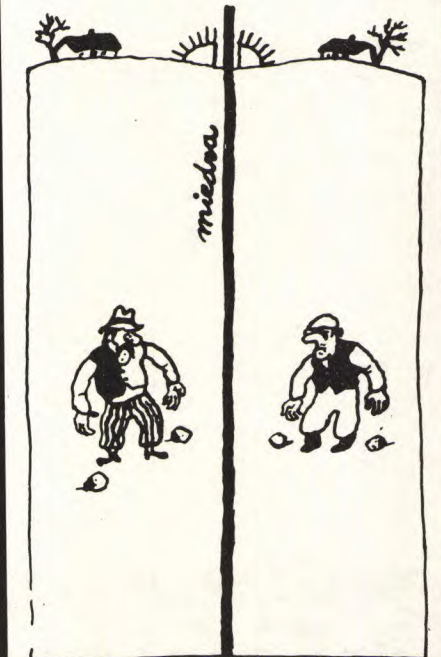Untitled.

Makeover.

Libido

Libido.

The boundary.

ANIOŁ w MALADZE

Angel in Malaga wine.

Keep smiling!

We talk as equals.

"The fable about a dragon, Kojak, a sleeping princess and Star Wars."

JAPANESE SIGN LANGUAGE

Tobacco pouch maker. Red leather pipe case and tobacco pouch. Brass and silver fittings. Exact replica of pouches used in the late 19th century. 35 x 30 cm. (14 x 12 in.).

Considering the admiration—yes, even envy—the Japanese have inspired with their successful merchandising of autos, cameras and electronic products, it may be hard to imagine that, at one time in Japan, merchants were regarded as the lowest-of-the-low. But that was back in medieval Japan when the social pecking order was *shi-no-ko-sho*—warrior, farmer, artisan, merchant.

During centuries of infighting among Japanese feudal lords, the samurai warrior occupied the most honored position in society. The farmer, who provided rice, was a distant second. Even the humble artisan was appreciated for the products and services he contributed. But the merchants—actually peddlers who carried their wares from village to village—were despised. They were equated with beggars, for their obsequiousness, and thieves, for their huckstering and arbitrary price schedules. Even those merchants who operated in shops were considered tainted by their money-handling and profits.

But the civil wars finally ended in the early 1600s when the powerful Tokugawa family dominated and unified the country. They created a small, commercial revolution in Japan by cutting off trade with the rest of the world and encouraging domestic business. During their reign of almost 300 years, the country enjoyed an era of peace and prosperity. But in a land at peace, samurai warriors were suddenly unemployed and a-dime-a-dozen. Since they were neither adept at farming, nor had acquired the special skills of artisans, the only occupation that remained for them was that of keeping shop.

To establish an image of respectability, these new merchants paid meticulous atten-
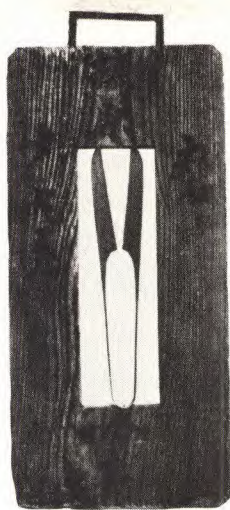
Scissor shop. Actual old-style scissors, framed in a heavily grained board. 73 x 35 cm. (28¼ x 14 in.).
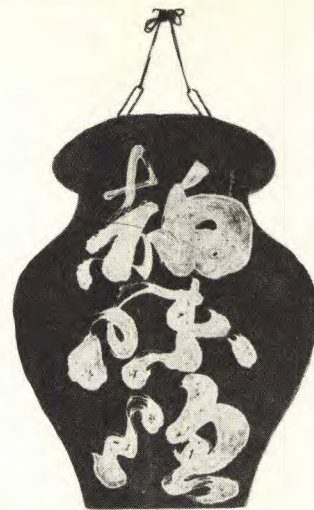
Miso (soy bean paste) shop. Carved wooden sign is a facsimile of the ceramic jars in which soy bean paste is fermented. Calligraphy reads: "red and white miso." 75 x 58 cm. (29½ x 23 in.).

Kimono shop. Influenced by the popular 18th century woodblock prints of the era. 97 x 55 cm. (38 x 21¾ in.).
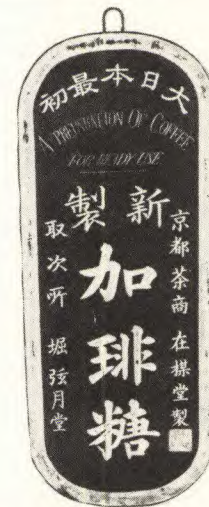
Coffee merchant. Addition of English words created excitement and an image of an up-to-date shop with imported goods. Late 19th century. 76 x 30 cm. (30 x 12 in.).

Arrow maker. Eight wooden arrows framed in a two-sided sign of the early 1800s. Samurai used arrows for archery, a popular sport. 103 x 65 cm. (40½ x 25½ in.).

Tea shop. Gold lacquer painting conveyed a sense of elegance and high quality. Calligraphy reads, "cha," meaning tea. 19th century. 66.1 x 63 cm. (26 x 24½ in.).

Bucket shop. 19th century sign resembling three stacked buckets, end view. Wire banding added realistic touch. 38 x 43 cm. (15 x 17 in.).

Pharmacy sign. Inscription announced a drug for gynecological distress. Instructions read: "Women's hysteria medicine. Mix with water." 19th century. 121 x 38 cm. (47½ x 15 in.).
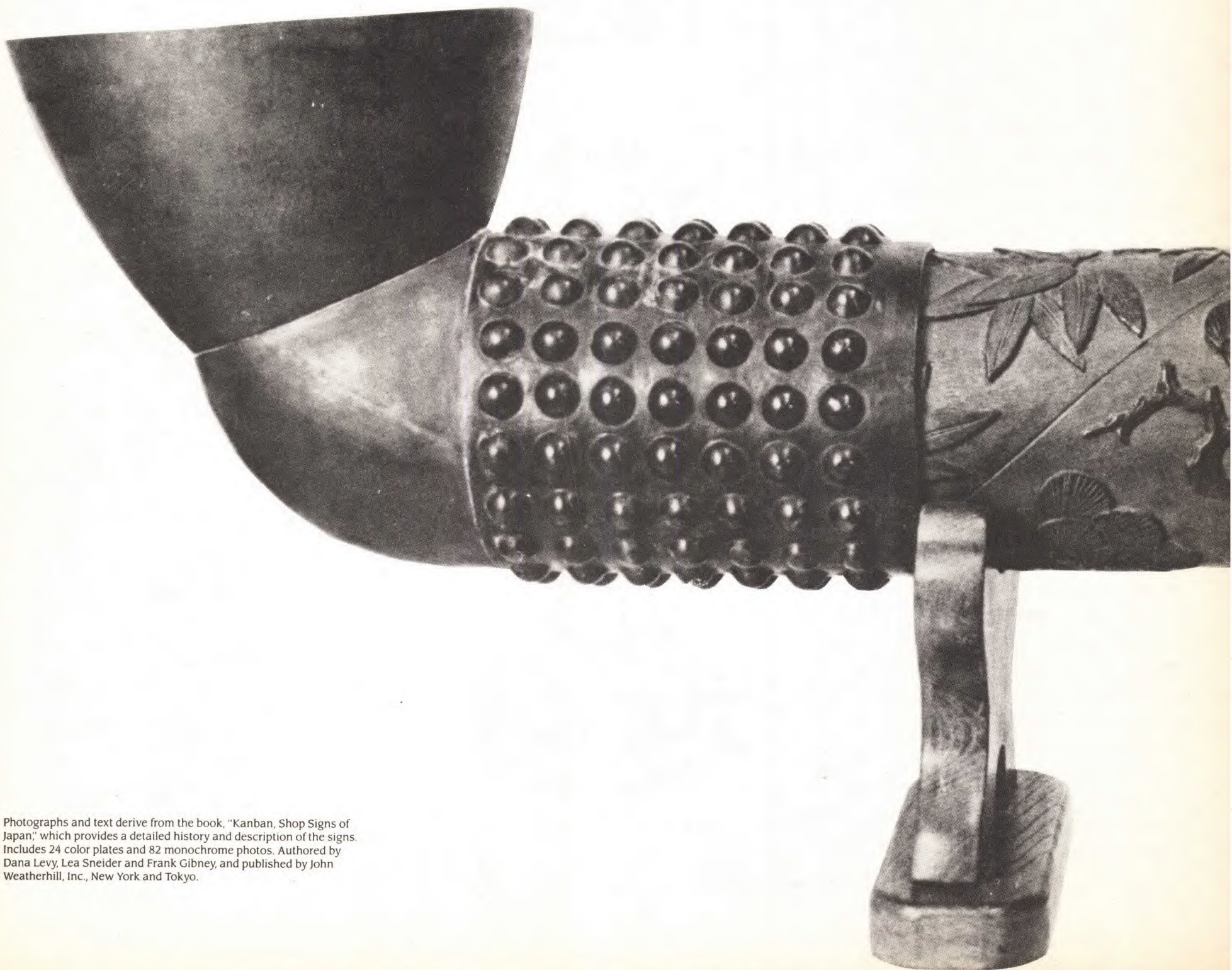
Tea house in the gay quarter. Painted on wood, the figure mimics the style of the famous theatrical painter, Utamaro. Accompanying poem invites customers to enjoy "the pleasure of the great rulers." Diameter 79 cm. (31 in.).

tion to their shops, their business practices and the signs they hung out to identify themselves. The sign or *kanban* was as much a symbol of their merchandise as their character. Great pains were taken with the design and execution, as if they were family crests. And with typical Japanese flair, even these functional signboards became works of artistic expression.

The earliest kanban were simple painted illustrations or carved models of the merchandise offered in the shops. It was the most obvious means of communicating with customers who were mostly illiterate. Two radishes, gracefully sculpted out of wood, identified a greengrocer's shop. A carved replica of a violin, a clock or a pair of eye glasses left no doubt as to the
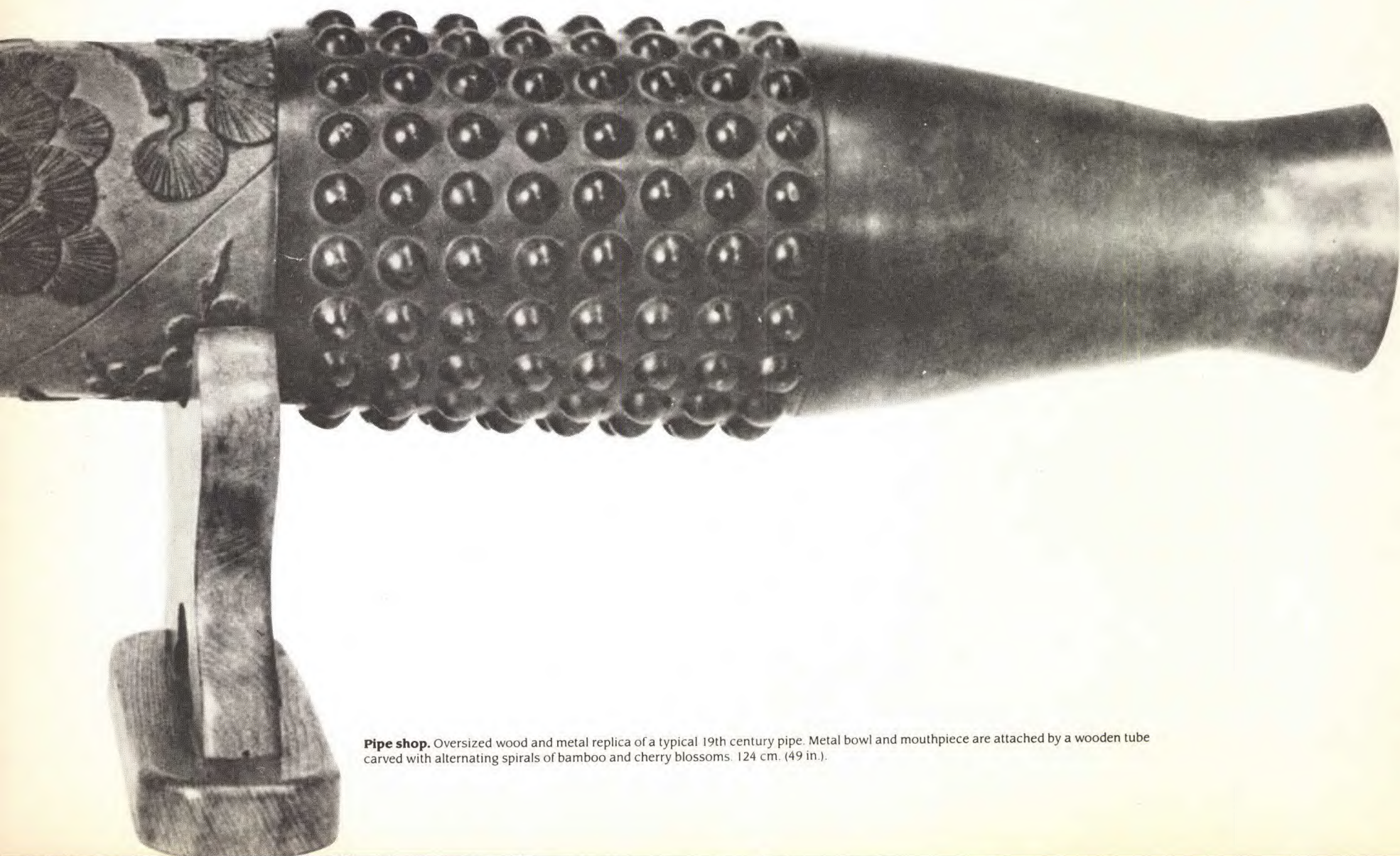
Pipe shop. Oversized wood and metal replica of a typical 19th century pipe. Metal bowl and mouthpiece are attached by a wooden tube carved with alternating spirals of bamboo and cherry blossoms. 124 cm. (49 in.).

Watch repair shop. Early 20th century. Reflects strong influence of Victorian design. Diameter 60 cm. (23½ in.).

Sock shop. Painted tin sign illustrating Fukusuke, the God of Fortune. Also the brand name for the line of socks featured in the shop. Early 20th century. Diameter 184 cm. (73 in.).

proprietor's business.

In an effort to have the kanban reflect the prestige of the business establishment, merchants commissioned lavish signs with gold and silver and mother-of-pearl embellishments. But the government promptly squelched such ostentation and restricted the size and expenditures permitted for signboards. To compensate for such limitations, the kanban became more complex in content. They incorporated visual and literal puns, folk and mythological figures and good luck symbols. A pharmacy, for instance, listed its products on a sign cut in the shape of a mallet. (The mallet, traditionally carried by one of the Seven Gods of Fortune, is considered a symbol of good luck.) Toy shops invariably displayed signs with a representation of Daruma, the legendary founder of Zen Buddhism. A Daruma figure, with a rounded, weighted bottom that bounces back to an upright position, is a favorite toy in Japan. (Besides, the blessing of a God couldn't hurt business.)

The artisans who produced these signboards were generally anonymous, but their ingenuity and skills were admirable. The signs were usually painted on wood with metal embellishments, and they demonstrated all the traditional arts practiced in Japan—lacquer painting, wood carving, fine carpentry and calligraphy. The addition of calligraphy, in particular, stimulated the development of new styles of lettering and encouraged artists in this new career opportunity. One of the important 20th century Japanese craftsmen, Kitaoji Rosanjin, started as a kanban artist.

Though the kanban idea dates back centuries, there are contemporary versions still in use today. For a recent exhibition of kanban at Japan House Gallery in New York City, two signs were contributed by Japanese merchants who obligingly removed them from their store fronts. And though most shops in Japan today are illuminated in neon and incandescent lights, the tradition of kanban endures. A Japanese proprietor is still likely to signal closing time with the words, "kanban desu," meaning, "it's time to take in the sign."

Marion Muller

Brush shop. Early 17th century, brush shops proliferated to serve calligraphers. This beautifully carved model is painted with red handled and realistic ink-tipped bristles. 91.4 cm. (36 in.).

Hardware shop. Wrought iron samples of hardware fastened to wooden sign identify merchandise in the shop. Calligraphy advertises "assorted metal work for furniture." Typical mid-19th century *kanban*. 150 x 34 cm. (60 x 13½ in.).

HEADLINE: ITC LEAWOOD BOOK   TEXT: MEDIUM, BOOK   CAPTIONS: BOOK WITH BOLD

If you've had the notion that trade-marks, logos and corporate identity graphics are modernday inventions, cast your mind back to the Old Testament…and to the history of medieval heraldry.

HERALD

A

In the official heraldic record books, the description of a coat-of-arms, the *blazon*, is recorded like a formula, in precise sequence and nomenclature. Since the language of blazonry is an arcane mixture of French and English, and understood only by specialists in heraldry, the following descriptions are edited, simplified versions of the authentic *blazons*.

A. Two red diagonals on gold with three red *roundels* (circles).
B. A naval crown surrounded by four crosses-crosslets, surrounded by a disjointed cross enclosing four more crosses-crosslets, all gold on a blue ground.
C. A red *saltire* (diagonal cross), with *engrailed* (scalloped) edges, on silver. The *chief* (upper third of shield) is blue, also engrailed, with a gold *fraise* (strawberry flower). The *fraise* is a typical design element for the family name "Fraser."
D. A black and silver shield divided two ways: *per fesse* (horizontally), by a jig-sawed type of line called *nebule,* and *per pale* (vertically). The three *annulets* (rings) are black on silver; the three animal heads are silver on black.
E. Gold shield with three vertical pallets (bars) in red, each charged with a scallop design in gold.
F. A combination of horizontal, vertical and diagonal divisions called *gyronny,* alternating gold and blue. The *chief* (upper third) is silver with a red fleur-de-lis between two red crescents.
G. A red shield with two bars and three *mullets* (stars) in silver.
H. A *bend* (diagonal bar) flanked by parallel *indented* lines, all in gold on a red ground, with three red *mullets* (stars) on the *bend.*
I. A shield divided *per fesse* (horizontally) with a *bend* (diagonal bar) and three *annulets* (rings) in gold and black, all reversing colors at the divider.

The Evolution. The business of sorting people into groups and then identifying them by symbols is older than history. But we find the first written mention of such a practice is in the Old Testament, where the 12 tribes of Israel are referred to by designated symbols—the *lion* of Judah and the *wolf* of the tribe of Benjamin, for instance.

But the sumptuous heraldic symbols we see on banners and flags, on logos and public buildings today, derive from a specific system of symbols that evolved in Europe during medieval times—an era of knights, tournaments, wars and armor. Heraldry was purely functional!

Before the invention of armor, men went into battle in their everyday animal pelts or clothing, with their faces exposed. It was no problem for combatants to recognize their leaders. But when knights went into battle encased in armor from head to foot, with even their faces hidden from sight by helmets with visors, it was not always possible to distinguish friend from foe. Very ingeniously, knights started to paint their shields with identifying stripes or marks, by which their foot soldiers could recognize them and follow them into battle, rather than the enemy leader.

The earliest marks painted on the shields were simple geometric designs. Eventually, inspirational symbols like menacing lions were used, no doubt to psyche-up the platoon and psyche-out the enemy. Obviously, as the practice grew, and the number of symbols multiplied, it became necessary to keep records of who was who.
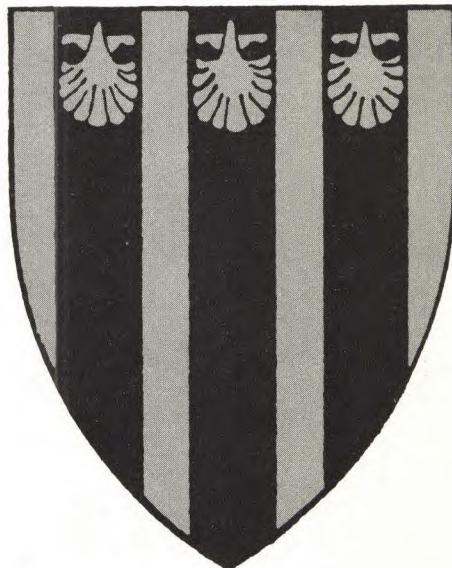
The job fell to the heralds, men employed by noblemen and knights, who served as clerks, historians and organizers of their masters' affairs. Among their duties were to keep records of their employers' accomplishments in battles and tournaments, and to announce those feats when introducing their masters at public ceremonies. It was certainly logical for the heralds to keep records of the distinguishing marks of allies and opponents. Hence the name "heraldry." When the shield designs were repeated on the coats worn over the armor, the words "coat of arms" also came into the language. As the heraldic records became more complex, and feudal lands were centralized under the control of a single monarch, the material was centralized into a central library. In England, in 1484, Richard III incorporated the royal heralds into a body called The College of Arms. It may surprise you to learn that The College of Arms is still in existence today, and last year co-sponsored a sumptuous exhibition of "heraldry" at The New-York Historical Society in celebration of the 500th anniversary of the College.
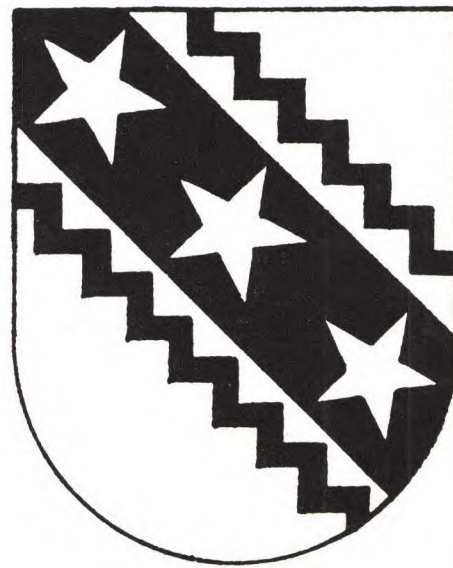
From its inception to this day, it has been the job of The College of Arms to be a clearing-house (in a sense, a

HERALDRY
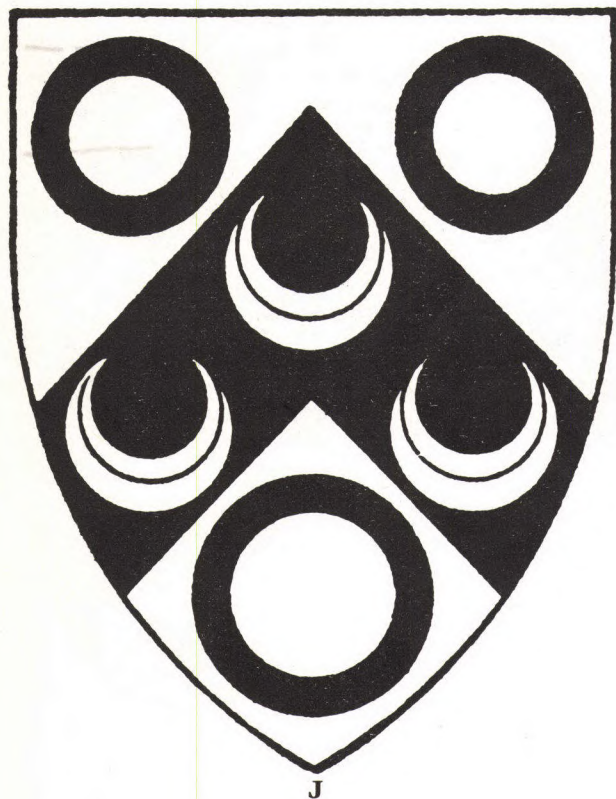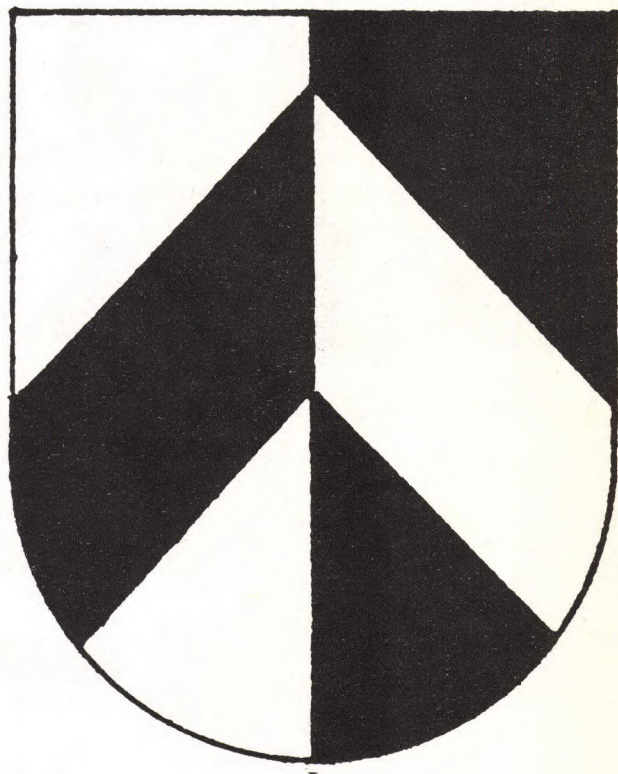
J. Three silver crescents on a red chevron surrounded by three red annulets (rings) on a gold ground.

K. Shield divided *per pale* (vertically) in green and blue. Four interlaced *mascles* (lozenge forms), in gold, sandwiched between silver crosses-crosslets.

L. Gold and black shield, with chevron, divided *per pale* (vertically), with colors reversing at mid-section.

M. A green cross surrounded by four red *martlets* (small birds) on a silver ground. The *chief* (upper third) is blue with a dovetailed edge. *Coat of arms for a family named "Bird."*

N. A red cross surrounded by four red *roundels* (circles). Within the cross a central star is surrounded by four crescents, all in gold.

O. Three silver *piles* (wedges) on a black shield; the *chief* (upper third) is red with a gold lion *passant* (walking).

P. A red cross of St. George on a silver ground. The small upright sword in upper left is also red. *Coat of arms of the Corporation of the City of London.*

Poster of Hungarian poet Ady Endre, 1977

Record cover, 1978.

Movie poster, 1980.

The survival & flowering of

ISTVAN BANYAI

copyright office) for heraldic designs. It ascertains that no designs are repeated; who is entitled to use a coat of arms (only direct descendants from the male line of the family). They also help new applicants work out appropriate emblems, if permission for a coat of arms is granted by the reigning monarch.

Although heraldry evolved out of military necessity in medieval times, it would be a mistake to assume it ended there. The invention of gunpowder and the end of hand-to-hand fighting, did not mark the decline of heraldry. During the Renaissance, in fact, it flourished. There was tremendous enthusiasm for the decorative symbols for personal aggrandizement, business prestige and pure decoration. Heraldic emblems were painted on stone walls of fine homes, engraved in wood, embroidered into garments and home furnishings, woven into tapestries, set in stained glass and painted on flags and banners. Many incorporated organizations—towns, universities, guilds and commercial establishments—acquired coats of arms. Not only was it a mark that elicited respect, but for illiterate people it became a mark of the authenticity of certain documents.

N
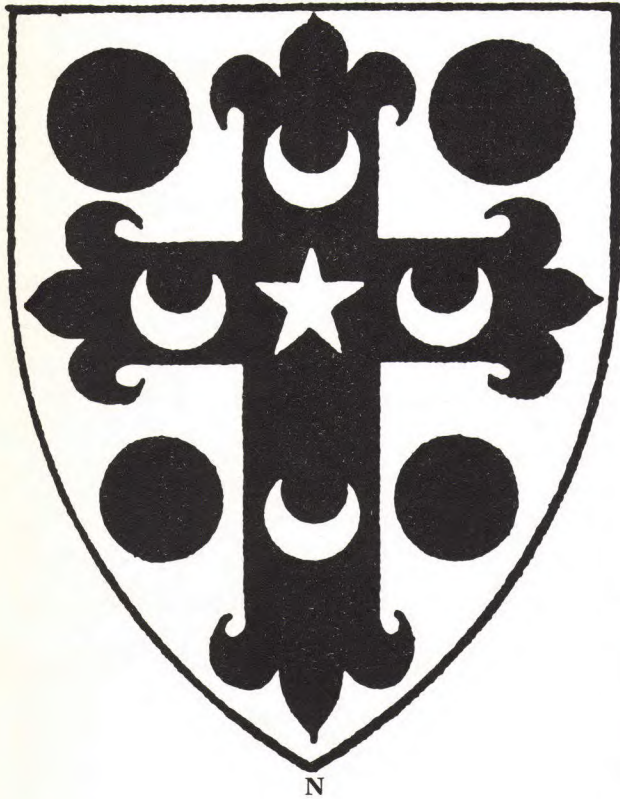
Heraldic Designs. As the designs were originally intended for shields, it follows that all heraldic emblems are in shield form. The shield design itself is identified by three components. One, the *tincture* refers to the colors, metals or furs used: blue, red, black, green, purple, gold, silver, ermine or vair (a fur from a small squirrel-like animal). Two, the *field* pertains to the graphic division of the area. There might be vertical, horizontal, diagonal or crossed bands—each differentiated with a specific name. The third element, the *charge*, relates to decorative representations—people, animals, birds, monsters, flowers, plants, natural or man-made objects, which had some significance for the owner of the shield. Knights who fought in the Crusades invariably included a cross design in their coats of arms. Often the *charge* had some relationship to the owner's surname. Obviously there were even families (with a sense of humor we presume) that were not above making pictorial puns.

Coats of arms adapted for a long line of sons, included additional symbols: The eldest was identified by the symbol of a file, the second son by a crescent, the third by a star, the fourth by a small bird (a martlet), the fifth by a circle or ring, the sixth by a fleur-de-lis, the seventh by a rose, the eighth by a cross with curved extremities, the ninth by an ornamental eight-sided design.

Dividing lines between segments of the *field* took a variety of forms—some were undulating, some resembled crenelated battlements, greek key designs, dovetailing, and other decorative variations.

Beyond the shield, coats of arms might also be embellished with two additional units: a *crest*, consisting of a helmet with plumes and adornments typically worn by knights in tournaments; and *supporters*—generally animal or mythological figures on both sides of the shield. These are not essential but add some artistic, prestigious flavor to the basic design.

P
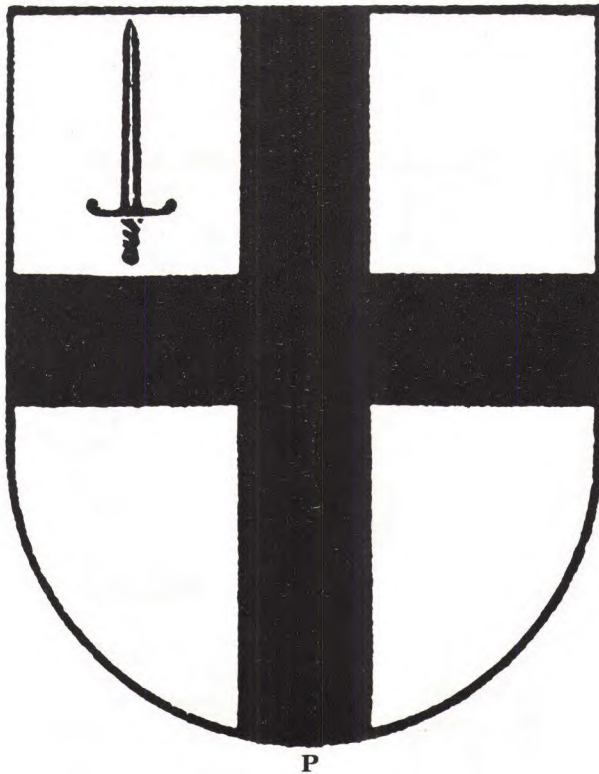
Modern Usage. In England, The College of Arms and the royal Heralds still perform their ancient duties. They organize coronations, the opening of Parliament, state funerals and processions of a ceremonial nature. And they are still in charge of issuing coats of arms to applicants. In addition to direct line male descendants of previous owners, individuals or corporate bodies whose work has been of benefit to the community, may apply for a coat of arms. If the request receives royal approval, a Herald will work out the details of a unique coat of arms for the new recipient.

While there are few countries in the world that still hold coronations and similar extravaganzas, there is no country, state, city, university, private school or club that doesn't have some identifying emblem deriving from medieval heraldry. So anyone undistinguished by a family crest should not despair. Wrap yourself in your country's seal, your school crest, your scout emblem or Cadillac trademark. Chivalry may be dead, but it has left a little mark on all of us.

Marion Muller

O

Istvan Banyai did not have what anyone would call a good start in life. He was born in Hungary, in 1949, when Europe was just picking itself out of the ruins of World War II. His mother, a teacher, died shortly after he was born. His father's job as a railroad engineer kept him away from home for long stretches of time. He was raised by his grandparents, and later by his stepmother, who owned a toy shop in downtown Budapest. As if his tender roots were not disturbed enough by personal upheavals, in 1952 all of Hungary was nationalized. The toy shop was expropriated, and the family was proletarianized.

For Istvan, growing up in Hungary, there was no great Hungarian Dream on the horizon. He saw only two choices: to look back nostalgically on a decadent past, or to look out at the bleak landscape of the present, which offered a view of crumbling old buildings, military uniforms, bullet-riddled remains of the aborted revolution, and imported soviet-type slogans plastered on walls. The future held no promise. Whatever interest he had in architecture or science fizzled. There could be no architecture without building materials; no biology without laboratories. Here was a case in which to face reality could mean disaster; to escape reality was the healthy solution. Istvan found his escape. He loved to draw, and drawing became the outlet for his frustration, his anguish and alienation from his own country.

His interest in drawing led him to the Academy of Applied Arts in Budapest, a school that modeled itself after the German Bauhaus. He graduated in 1972 and, in the same year, married a young university student who later became a lawyer.

In his development as an artist, Istvan was heavily influenced by Europeans and Americans he admired: Folon, Roland Topor, Milton Glaser, Heinz Edelmann and Tomi Ungerer. But unfortunately, with such a wealth of influences to draw on, Istvan found it difficult to establish a personal style. As it turned out, the pressures and frustrations of his life guided him to an art form decidedly his own: a melding of the comically absurd and grotesque.

His style of work was a natural for animation. In 1980 he created an original six-minute film, involving 4,000 drawings, which was presented in Ottawa, Zagreb and Lille. (Recently, to his delight, he found it on American television, too.) His freelance work also included posters for films, record covers, catalog designs and children's book illustration. Although his work was drawing attention, and he won prizes for posters as well as mention in *Graphis* and *Gebrauchsgraphik*, his career took a really dramatic turn when he was hired to paint backgrounds for an animated film co-produced by French and Hungarian interests. His association with the French director, Rene Laloux, prompted him to make his way to Paris, where he eventually settled with his family. There he met Roland Topor, who was extremely supportive. Istvan was able to obtain work in Paris, illustrating for *Le Monde, L'Expansion* and for a children's book. He was finally discovered by Evelyne Menasce, Pushpin's representative in Europe, who helped him make his way to the United States.

In 1981 he arrived in Los Angeles and learned the sad but true facts about public transportation—or the lack of it—in those parts. Looking for jobs in Hollywood, when you lived in Santa Monica, meant four-hour walks to and from work. Perseverance paid off, however. He eventually landed a job with Rod Dyer, Inc., where he spent a year making movie posters, new contacts and strides in his mastery of English.

Finally, in 1982, Istvan went out on his own, freelancing mostly on animation projects. He supplemented his work with commercial illustration and record covers for CBS, MCA and Capitol. In 1984, with Pushpin representing him, his work made its way into *Atlantic Monthly, The New York Times, Discover,* and a number of other such noteworthy publications. This year, he is participating in the Society of Illustrators 26th Annual Exhibition, his first American public showing.

If anyone still believes that an uprooted seedling, in a hostile environment, subjected to frequent transplanting is doomed to disaster, just look to the life story of Istvan Banyai. He not only survived the struggle, but has managed to blossom as well.   Marion Muller

Hi-fi music magazine cover, 1981.

Self portrait poster for exhibition, 1976.

A Word Search by Juliet Travison

ALCOTT LOUISA MAY
ANTOINETTE MARIE
AUSTEN JANE
BAEZ JOAN
BAKER JOSEPHINE
BALL LUCILLE
BANKHEAD TALLULAH
BARRYMORE ETHEL
BERGMAN INGRID
BOLEYN ANNE
BORDEN LIZZIE
BORGIA LUCREZIA
BUCK PEARL S.
CABRINI FRANCES XAVIER
CALLAS MARIA
CHILD JULIA
CHURCHILL JENNIE
CLEOPATRA
CURIE MARIE
DARE VIRGINIA
DAVIS BETTE
DICKINSON EMILY
DUSE ELEONORA
EARHART AMELIA
EDERLE GERTRUDE
ELIOT GEORGE
ELIZABETH QUEEN
FERBER EDNA
FITZGERALD ELLA
FORD BETTY
GANDHI INDIRA
GARBO GRETA
GREIMAN APRIL
GWYN NELL
HATSHEPSUT QUEEN
HELD ANNA
HOLIDAY BILLIE
ISABELLA QUEEN
JEZEBEL
JOHNSON OSA
KELLER HELEN
KENNEDY ROSE
KING BILLIE JEAN
KIRSTEN DOROTHY
LEHMANN LOTTE
LILIUOKALANI QUEEN
LINCOLN MARY TODD
LIND JENNY
LOPEZ NANCY
LOW JULIETTE
LUCE CLARE BOOTHE
MARTIN MARY
MEAD MARGARET

How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out —they may be used again as part of another name!

To give you a head start, we have shaded one of the puzzle words.

While these words may be spelled differently in other languages, please follow the versions in our Puzzle Word List.

Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagerecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus—sie könnten als Teil eines anderen Wortes gebraucht werden.

Um Ihnen zu einem Anfang zu verhelfen, haben wir eines der Rätselwörter schattiert.

Obwohl Worter in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Règle du jeu: Retrouvez dans le puzzle et entourez d'un trait les mots qui figurent dans le Puzzle Word List.

Ils se lisent verticalement, horizontalement, diagonalement et même à l'envers. Ne barrez aucune lettre! Chacune peut resservir dans un autre mot.

Pour vous mettre sur la voie, nous avons teinté un des mots du puzzle.

Les mêmes mots peuvent avoir des orthographes différentes selon les langues. Tenez-vous en à l'orthographe que donne le Puzzle Word List.

MME. ET MI

MEIR GOLDA
MESTA PEARL
MIRO JOAN
MODJESKA HELENA
MONTEZ LOLA
MOSES GRANDMA
NEFERTITI
NEVELSON LOUISE
NIGHTINGALE FLORENCE
OAKLEY ANNIE
ONASSIS JACQUELINE
PARKER DOROTHY
PERON EVITA
PIAF EDITH
PONS LILY
PRICE LEONTYNE
RAINIER PRINCESS
RIDE SALLY
ROOSEVELT ELEANOR
ROSE TOKYO
ROSENBERG ETHEL
ROSS BETSY
SAND GEORGE
SANGER MARGARET
SEYMOUR JANE
SMITH BESSIE
STARR BELLE
TALLCHIEF MARIA
TERESA MOTHER
THATCHER MARGARET
TISSI ROSEMARIE
TRIGERE PAULINE
TUBMAN HARRIET
ULANOVA GALINA
VICTORIA QUEEN
WEBB BEATRICE
WEST MAE
YALOW ROSALYN

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B A R R Y M O R E R E L L E K I R S T E N C
T S E W A T A I R O T C I V D L E H O L E A
W E B B L A J D U U A D L A R E G Z T I F L
R R R L O L I E S B W E I B T T N E U O E L
I E E R W L N P R O U A U A E V A T B T R A
E T F I S C E I L I N C O L N R S N M I T S
M I R O N H N O G J C U K L I A G O A S I T
O N A S S I S T I H D N A G N R R M N S T A
D L B T M E A D U E T E L R E D E P A I I R
J E A L L F P R I C R I A B P O N S O N N R
E H D L I H C A N T O I N E T T E A E O A E
S M I T H H P H O R O E I G N I K V S S M K
K A A B I I P O D U S E D S A L E N S N I R
A N N L A R T A P O E L C O E L I T T H E A
L N L F O R D B R M V E T Y S K E H Y O R P
L E A R H A R T I Y E T T O C L A A M J G O
E T B H R E E R C E L R N I P T D R B R C E
B O L E Y N S Q E S T I D U C I N B O O U A
A N I K Z E P O L N M G I H L M I A R S R V
S G W Y N E O G R E A E E O M M L E G S I O
I L L T R A J A T T R R H T E B A Z I L E N
S E S O M A R R S S T E R O S E L V A I C A
K E N N E D Y B A U I T E A T B A K E R U L
W A B N E D R O B A N K H E A D N A S O L U
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KEY RESEARCH SOURCE: **FAMOUS AMERICAN WOMEN** BY JOHN MCHENRY, DOVER PUBLICATIONS, INC., NEW YORK.

Solution to puzzle on page 84.   HEADLINE / TEXT: ITC NEW BASKERVILLE SEMI BOLD   SUBHEAD: BOLD   PUZZLE: ITC FRANKLIN GOTHIC BOOK   CLUES: DEMI WITH BOOK SMALL CAPS

ILLUSTRATION BY JIM SPANFELLER

SERIF VS SANS

BY ALLAN HALEY
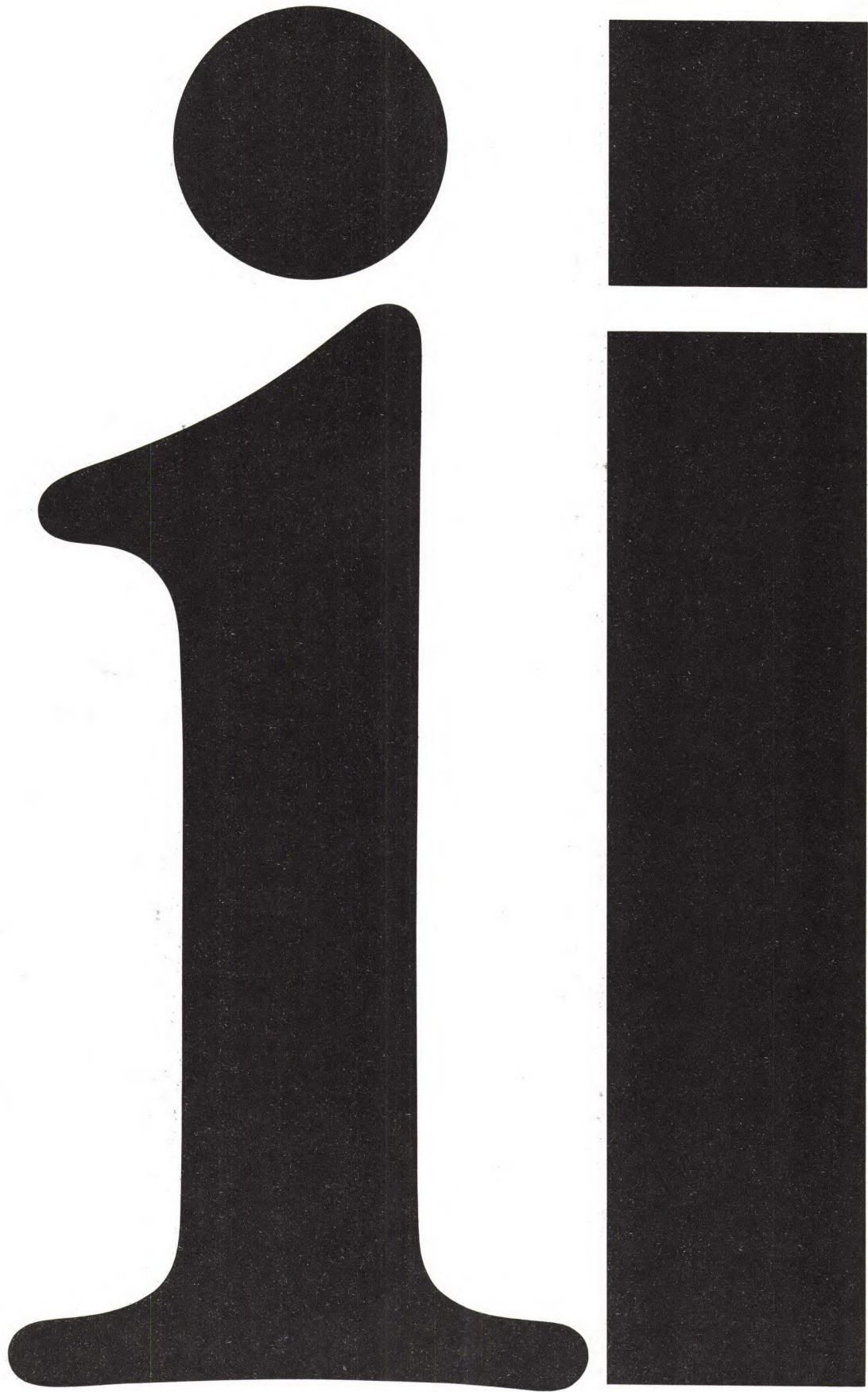
fy(t)i
for
your
(typographic)
information

Scripts look like handwriting. Serifs are the little feet at the tops and bottoms of letters. Typefaces without serifs are generally called sans serifs (without serifs). There are relatively few controversies which revolve around typographic usage (most problems can be solved with simple common sense). There is one aspect, however, which seems to have no simple guidelines and is, thus, the target of frequent and sometimes heated argument. That aspect is whether serif or sans serif designs are most conducive to effective typographic communication.

One faction of typophiles will tell you that serif type-face designs are more legible, and contribute to higher levels of readability than sans serif styles. Another will tell you that sans serifs are more functional and have greater clarity of form than serifed typestyles.

Which faction is right? Both are. Then which is the better communicator, serif typefaces or sans serif? Read on.

Serif typefaces make up the largest group in the typographic spectrum. Many of these styles date back to the 16th, 17th, and 18th centuries. Although there

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In

Early serif typestyles

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are several theories, no one is exactly sure how the serif originated. Some feel that serifs were a natural outgrowth of calligraphy. Others contend that they were a deliberate and contrived addition put on letters by the ancient Roman stonecutters. (To this day, typefaces with serifs are often called Roman designs, after the originators of the serif.) Since it is

EN
Stonecut serifs

difficult to cut square-edged letters in stone, some have suggested that serifs were invented to give the stonecutters an established baseline and a little "cheating room" at the edges of each character stroke.

Those who subscribe to the calligraphic theory also give the Roman stonecutters credit, but the story they tell is somewhat different. They believe that the

mvd
Calligraphic serifs

stonecutters first drew their letters with a brush before cutting them in the stone. The calligraphic brush strokes would leave serif-like terminals which were incorporated into the final work.

Regardless of how they evolved, serifs can serve a vital typographic function: they can increase the ease with which words can be read. The human eye tends to be a very lazy organ and very susceptible to the rules of gravity. The natural tendency, when looking at almost anything, is for the eye to drop to the ground — not the best trait when you consider that in most of

legibility
Serifs as guidelines for the eye

the world we read on a horizontal axis. Serifs can serve as a guideline for the eye, connecting letters to make words, and words to make lines of copy. This guideline can increase our ability to read faster and more efficiently.

Nicolas Jenson is generally credited with creating the first serif design for type. This was in the late 15th century. Other important early serif typestyles were created by Claude Garamond in the mid 16th century;

ITC Garamond®
ITC New Baskerville™
ITC Caslon No. 224®

John Baskerville and William Caslon in the early 18th century. To this day we still use versions of the works of these men, even though their original designs are as much as 500 years old.

There are many different kinds of serifs. Some are just simple horizontal strokes. These can vary in weight from very fine to quite heavy; the heavier

IIIIIII
Serifs in all sizes and shapes

being called square, or slab serifs. With some serifs there is a filling-in (or bracketing) between the character stroke and the serif. There are full-bracketed serifs, fine-bracketed serifs, and every stage in between. Serifs can be soft and round, long and pointed, irregular, subtly structured, highly stylized, calligraphic, chiseled, and in some cases almost not there.

Some of the more popular serif typestyles of the last century were heavy square serif designs. They were used for headlines and advertising copy because it was felt that the fat and heavy designs

HOLD
main
Nineteenth Century square serifs

attracted the reader's attention. As the popularity of these designs increased they were designed still bolder (to attract more attention), and more condensed (to allow more words per line). But the bolder and more condensed they became, the more difficult it was to incorporate serifs into the design. In order to retain the tight and heavy image of the typeface, serifs had to be shortened. This tendency, together with the search for new alphabets, were two of the main reasons sans serif typestyles were born. The first version of a typeface without serifs was introduced in 1816 by William Caslon IV (a descen-

W CASLON JUNR
Caslon sans serif

dant of the William Caslon who designed the important serif typestyle bearing his name). Because of the strangeness of the new style, it soon came to also be called "grotesque;" a name that still survives today in England. The influence and popularity of this new typestyle spread and soon typefounders of Europe and America were developing similar designs.

There are three basic designs of sans serif letters:

abgh
Letters based on geometric shapes

abgh
Letters based on roman letter forms

abgh
Sans serif between geometric and roman letter shapes

those based on strict geometric forms
those which have their roots in Roman letter shapes
those which are somewhere in between the two

Sans serif typestyles based on geometric forms grew out of the experimental designs created at the Bauhaus in the 1920s. These are faces like Futura, ITC Kabel,® and ITC Avant Garde Gothic.® Sans serif designs based on geometric forms tend to be some of the most visually simple typefaces. Their weights appear to be monotone, and characters are created out of the most basic elements. Many have the single-

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Futura
ITC Kabel
ITC Avant Garde Gothic

storied "a" we were taught to draw in grammar school.

Middle ground styles are the result of a natural evolution of the first 19th century grotesques. They tend to be patterned after Akzidenz Grotesk, a

ITC Franklin Gothic
Helvetica
Akzidenz Grotesk

typeface developed by the German typefoundry of Berthold in 1898. ITC Franklin Gothic® and Helvetica® are perfect examples of this style. These typefaces have a more pronounced contrast in stroke weight, and more curved strokes than does the geometric style of sans.

The Roman, or calligraphic, sans is typified by Optima.® The designer of this typeface, Hermann Zapf,

Optima

turned back to Roman lapidary inscriptions for his proportional inspirations. Here the letters have a more hand drawn style as contrasted with the grotesque or geometric sans serif typefaces. They almost appear to be Roman typestyles. Optima is sometimes even classified as a Roman.

Since their beginnings, sans serif typefaces have been typographic underdogs and are still criticized by many experts. The criticisms fall into two general areas. First, and most obvious, sans serif typestyles have no serifs to guide the eye across the page. Second, some feel that the apparent monotone weight in many sans serif typefaces tends to tire the eye in lengthy text composition.

Despite the criticisms, sans serif typefaces are used increasingly. The reason? Primarily clarity of form. While the criticisms are based on fact, sans serif typefaces tend to have simpler and more recognizable letterforms than their serifed counter-parts. Sans serif typefaces, therefore, can be ideal choices for typography which must be legible under adverse conditions: where space is at a premium, or at very small sizes. Also, because the numbers in

1234567890
1234567890
1234567890
Highly legible sans serif numbers

sans serif typefaces are usually exceptionally legible, these designs are often the best choices for typog-raphy which is scientific or technical in nature. Parts lists and directories are additional natural applications for sans serif typestyles. And finally, to create a mood or a graphic effect, more and more text composition, normally dedicated to serif type-styles, is set in sans serif designs.

Serif and sans serif typestyles make up the bulk of the typographic resource available to the graphic communicator. They can both be effective tools if used properly, and a well-rounded type library should have examples of each. Whether they have serifs or not, the great variety of letterforms is one of the key ingredients to vitality in typography. Breadth of typographic resource is an important part of effec-tive graphic communication.

HEADLINE: ITC BENGUIAT BOOK CONDENSED, ITC FRANKLIN GOTHIC BOOK   BYLINE: ITC BENGUIAT BOOK CONDENSED   TEXT: ITC CENTURY BOOK WITH ITALIC   CAPTIONS: ITC FRANKLIN GOTHIC MEDIUM

ITC MIXAGE™

ITC Mixage™ is available in Book, Medium, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity: [ITC LICENSED]

These new typefaces will be available to the public on or after May 15, 1985, depending on each manufacturer's release schedule.

ITC Mixage™ is a sans serif in the tradition of Optima® and Pascal. It is a design which mixes classic 19th century sans serif character proportions with a strong calligraphic influence. There is a subtle flair to character strokes which creates a warmth not usually found in sans serif typefaces. In text sizes the flair is almost imperceptible, while in display applications it provides the typeface with distinctive character and personality. A careful examination of ITC Mixage will also reveal character shapes and proportions reminiscent of typefaces such as Syntax and Antique Olive. The capitals are minutely heavier than the lowercase letters to add variety to text composition without disturbing color.

Some sans serif typefaces have authority and order implied by geometric forms and a consistent line weight; ITC Mixage has a lively grace and subtlety that can only come from a calligraphic influence.

Of particular note in ITC Mixage are the single sided "f" and "t." Extensive tests were performed prior to the inclusion of these designs to ensure that they do not detract from typeface legibility. They can, in fact, contribute to improved levels of readability in many cases because of the improved inter-character spacing relationships they permit.

As with all ITC typefaces, the italics of ITC Mixage are not mere obliquing of roman character forms.

ITC Mixage is made available under a license from the Haas Type Foundry in Switzerland, and is the fourth ITC typeface family designed by Aldo Novarese of Turin, Italy. His previous ITC typefaces are ITC Novarese®, ITC Fenice®, and ITC Symbol.™ Mr. Novarese has also created such important designs as Eurostile, Torino, and Nova Augustea among more than 160 typefaces.

WHAT'S NEW FROM ITC
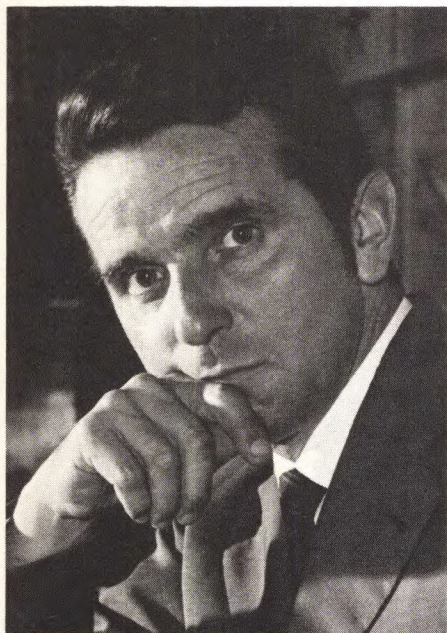
ALDO NOVARESE

BOOK

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ITC MIXAGE™

BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights, whatever is needed to improve appearance and impact. Stating specific principles or guides on the subject of typogra
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Excellence in typography is t he result of nothing more th an an attitude. Its appeal co mes from the understanding used in its planning; the des igner must care. In contemp orary advertising the perfec t integration of design elem

Excellence in typograph y is the result of nothing more than an attitude. I ts appeal comes from th e understanding used in its planning; the designe r must care. In contempo rary advertising the perf

Rules are made to be broken. Well, sometimes. With purpose. With care. Some rules are decreed by kings. Others are passed by legislatures. And some just grow out of customs. Like the rule that says thou shalt set type in columns, running parallel to each other so they can be read top to bottom, left to right. But sometimes we break rules. Sometimes to defy. Sometimes for profit. And sometimes just for fun, or to get attention, or to make a point. After all, rules are made by people, so who can better break them than people? Writers and philosophers have had their say about rules. One Berton Braley wrote, "The grammar has a rule absurd which I would call an outworn myth: A preposition is a word you mustn't end a sentence with." Poet William Wordsworth wrote of a rule that seems to endure. "The good old rule sufficeth them, the simple plan, that they should take who have the power and they should keep who can." Alexander Pope gave thought to what happens when passion rules: "The ruling passion, be it what it will, the ruling passion conquers reason still." Stendahl once, replying to a criticism by Balzac, observed, "I see but one rule: to be clear. If I am not clear, all my world crumbles to nothing." Between them Herodotus and Ovid put mortals and gods in perspective. The former commented that "Circumstances rule men; men do not rule circumstances." And in *Metamorphoses* Ovid wrote, "The gods have their own rules." Has your conscience been troubling you recently? Perhaps you've broken some rules." In *Of Human Bondage* William Somerset Maugham wrote, "Conscience is the guardian in the individual of the rules which the community has evolved for its own preservation." But George Ade saw things differently. He advised "To insure peace of mind ignore the rules and regulations." And so, your art director and editor, seeking peace of mind and devoid of conscience have here indulged themselves by breaking some rules. No straightforward columns here. Sentences without verbs. Lines are too long. No paragraph indents. Now, ask yourself, if you have read this far, why did you? Did unconventional typography lure you? Did the words grab you so that you read on and on in spite of the presentation? Was there nothing better to do? Does it matter? In a way, it does matter. The typographic facet of our lives is daily pushed and pulled by advocates of graphic excitement and vitality on one side and on the other by those who revere clarity and order and controlled emphasis. Is there such a thing as a golden rule that says equal parts of vitality and clarity in design, the best of both worlds, is always the goal? Or does some pragmatic non-rule advise that there be no rules other than those that are appropriate to the problem, the message, the audience, the medium, the purpose? Is this a case of the end justifying the means; and if so, why not! No doubt all of us in the world of typographic communications have our own ideas about what's right, what works best. Perhaps a good rule to consider is: Let rules be a guide but not a rigid bond. If rules should not be followed blindly, neither should they be ignored without good reason.   **E.G.**

U&LC BOOK SHELF

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AIGA Graphic Design USA5
by Steven Heller and David R. Brown

The work presented in the 1983-84 Annual of The American Institute of Graphic Arts has been selected from the Institute's competitive exhibitions.

Included in this volume are: The Cover Show, The Book Show, The Bookjacket and Paperback Cover Show, Communication Graphics, AIGA Medalist Herbert Matter, and Cummins Engine Company graphics.

The Annual serves as a professional reference: an index of designers, illustrators, photographers, typographers, printers, and others involved in the creation and production of graphic design.

Watson-Guptill Publications, Inc., 1515 Broadway, New York, NY 10036. 432 pages. 9 x 12." Approximately 250 color plates and 300 b/w illustrations. Index. $49.95.
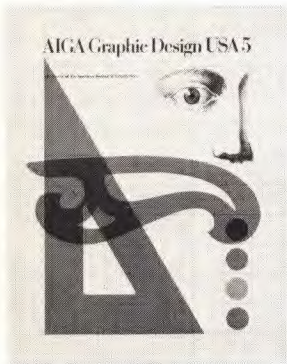
Graphis Annual 84/85
Edited by Walter Herdeg

With cover design by Milton Glaser and Preface by Phillip Meggs this edition of the Graphis Annual starts you off with a charge of electricity that increases as you turn each page. A showcase of graphic design and illustration as used in advertising and editorial assignments around the world. Fifteen categories are covered; including advertisements, annual reports, letterheads, magazine covers and illustrations and trademarks. Thirty-six countries are represented, from Argentina to the West Indies. This truly inspirational book is for all involved in the creative arts.

Watson-Guptill Publications, Inc., 1515 Broadway, New York, NY 10036. 260 pages. 9 x 12." Hundreds of b/w plates and 120 in color. Index to artists, designers, art directors, publishers, agencies, studios, producers and advertisers. $59.50.

San Francisco Museum of Modern Art The Painting and Sculpture Collection
by Diana C. duPont, Katherine Church Holland, Garna Garren Muller and Laura L. Sueoka.

It is impossible to capture the collection of an entire museum between the pages of a book, but within the pages of this book are more than 100 of the most important and best-loved works from the museum's collection. Each is discussed and supported by documentation. Every one of the 1,060 works in the collection is catalogued and reproduced in a complete checklist.

An Introduction by Katherine Church Holland presents the history of the San Francisco Museum of Modern Art. Also elaborated upon is the museum's growth, selection of painters and sculptors, activities. Contains an Index and Index of Donors.

Hudson Hills Press, Inc., 220 Fifth Avenue, Suite 301, New York, NY 10012. 9 x 12." 404 pages. 103 color plates, with double gatefold. 1,060 b/w illustrations. $75.00.

63rd Art Directors Annual

Designed by Chris Hill who carried the Statue of Liberty theme throughout this eye-stopping volume. A visual record of the best art and graphics from advertising, editorial, promotion, books and jackets, posters, art and illustration, photography and television. Spotlighted are the 1984's Hall of Famers—Charles Eames, Wallace Elton, Sam Scali and Louis Silverstein. Fully illustrated.

Robert Silver Associates, 95 Madison Avenue, New York, NY 10016. 8 x 11⅜." Membership list, indexed. $39.95.

Typography 5

Presented in a beautifully designed book by B. Martin Pedersen are the 200 recipients of the Type Directors Club of New York's "Certificate of Excellence" for work produced in 1983. Over 3,500 entries were submitted from the USA and nine other countries around the world for this competition. Many fields within the industry are represented: packaging, advertising and promotion, logotypes, corporate graphics, editorial design, as well as many unique pieces. The jury (Olaf Leu, John Gibson, Minoru Morita, Ed Benguiat, Bob Czernysz, B. Martin Pedersen, Jessica Weber, Andy Kner and Victor E. Spindler) were hard-pressed to choose the best of high-quality typography from all over the world.

Watson-Guptill Publications, Inc., 1515 Broadway, New York, NY 10036. 8¼ x 11." 40 color pages. More than 160 b/w photos. Indexed. $27.50.

International Center of Photography Encyclopedia of Photography
Editor: William L. Broecker
Editorial Director: Cornell Capa

A major, up to date, one-volume work that combines the historical, artistic, technical and commercial aspects of photography. Documents the history and development of photography since its invention. Some 250 entries profile photographers who have invented, created, and provided something unique to photography. Included are Daguerre, William H. Talbot, Matthew Brady, Alfred Stieglitz, Edward Steichen, Ansel Adams, Diane Arbus, Richard Avedon, Herbert Bayer, Ernst Hoas, Irving Penn and Henri Cartier-Bresson. There is, in addition, a listing of over 2,000 other photographers. There are essays on aesthetic considerations, as well as technical entries on dye transfer prints, densitometry, holography, motion study, image enhancement, depth of focus and hundreds of other headings. Appendix lists national and international photographic societies and associations. Bibliography.

Crown Publishers, Inc., One Park Avenue, New York, NY 10016. 672 pages. 1,300 entries. 400,000 word text. 64 pages of full color photographs, 200 duotones, over 100 technical diagrams and charts. 9 x 11¼." $50.00.
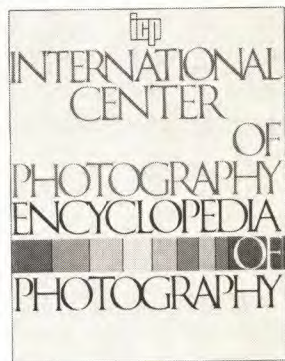
Artist's Market—1985

A newly updated guide to selling commercial art with 2,500 art buyer listings. Listings for each market are prefaced with general market data, methods of buying and selling, contract terms, trade practices, plus appendix information on sampling, labeling, mailing, pricing, record keeping, taxes, copyright and reproduction rights.

Writer's Digest Books, 9933 Alliance Road, Cincinnati, OH 45242. 548 pages. 6¼ x 9⅜." $15.95.
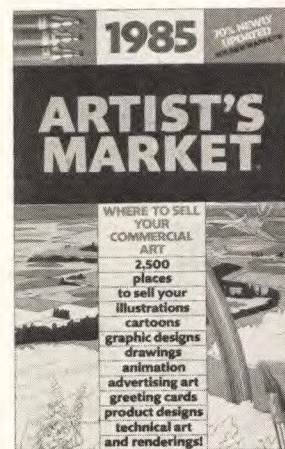
Using Charts and Graphs
by Jan V. White

This book claims 1,000 ideas for visual persuasion. It explains how to communicate visual statistics clearly, effectively, from how to think through data, how to decide on the kind of chart to use, how to organize and execute a wide variety of charts, graphs, maps and symbols. Readable. Practical.

Customer Service, R. R. Bowker Co., P.O. Box 1807, Ann Arbor, MI 48106. 202 pages. Index. 8½ x 11." Paper. $24.95 plus shipping and handling.

Specimen booklets for each text/display typeface can be purchased from ITC. The order form for these specimen booklets appears on page 86 of this issue of U&lc.

The ITC Typeface Collection

The typefaces shown on these pages represent the complete collection of ITC Typefaces as of May 15, 1985.

TEXT/DISPLAY FACES ⟫→

DISPLAY FACES

ITC AKI LINES®
ITC American Typewriter Bold Outline®
ITC Bauhaus Heavy®
ITC Bauhaus Heavy Outline®
ITC Bernase Roman®
ITC Bolt Bold®
ITC/LSC Book Regular Roman®
ITC/LSC Book Regular Italic®
ITC/LSC Book Bold Roman®
ITC/LSC Book Bold Italic®
ITC/LSC Book X-Bold Roman®
ITC/LSC Book X-Bold Italic®
ITC Bookman Outline with Swash®
ITC Bookman Contour with Swash®
ITC BUSORAMA LIGHT®
ITC BUSORAMA MEDIUM®
ITC BUSORAMA BOLD®
ITC Caslon Headline®
ITC/LSC Caslon Light No.223®
ITC/LSC Caslon Light No.223 Italic®
ITC/LSC Caslon Regular No.223®
ITC/LSC Caslon Regular No.223 Italic®
ITC/LSC Caslon Bold No.223®
ITC/LSC Caslon Bold No.223 Italic®
ITC/LSC Caslon X-Bold No.223®
ITC/LSC Caslon X-Bold No.223 Italic®
ITC Cheltenham Outline®
ITC Cheltenham Outline Shadow®
ITC Cheltenham Contour®
ITC Clearface Outline®
ITC Clearface Contour®
ITC Clearface Outline Shadow®

ITC/LSC Condensed®
ITC/LSC Condensed Italic®
ITC Didi®
ITC Eras Outline®
ITC Eras Contour®
ITC Fat Face®
ITC Firenze®
ITC Franklin Gothic Outline®
ITC Franklin Gothic Outline Shadow®
ITC Franklin Gothic Contour®
ITC Gorilla®
ITC Grizzly®
ITC Grouch®
ITC Honda®
ITC Kabel Outline®
ITC Kabel Contour®
ITC Korinna Bold Outline®
ITC MACHINE®
ITC MACHINE BOLD®
ITC/LSC Manhattan™
ITC Milano Roman®
ITC NEON®
ITC PIONEER®
ITC Ronda Light®
ITC Ronda®
ITC Ronda Bold®
ITC Serif Gothic Bold Outline®
ITC/L&C Stymie Hairline®
ITC Tom's Roman®
ITC Upright Regular®
ITC Upright Neon®

NEW FROM ITC

ITC Mixage™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Leawood™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Symbol™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic™
Book
Book Italic
Medium
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Bold
Bold Italic
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Black Italic

ITC American Typewriter
Light
Medium
Bold
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic
Extra Light
Extra Light Oblique
Book
Book Oblique
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Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

ITC Barcelona
Book
Book Italic
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Bold Italic
Heavy
Heavy Italic

ITC Bauhaus
Light
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ITC Benguiat
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Book Italic
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Bold Italic
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Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic
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Book Italic
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Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
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Black Italic

ITC Bookman
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Caslon No. 224
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century
Light
Light Italic
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Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
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ITC Cheltenham
Light
Light Italic
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Ultra
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Ultra Condensed
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ITC Clearface
Regular
Regular Italic
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Bold Italic
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Black Italic

ITC Cushing
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Book Italic
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Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Eras
Light
Book
Medium
Demi
Bold
Ultra

ITC Fenice
Light
Light Italic
Regular
Regular Italic
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Bold Italic
Ultra
Ultra Italic

ITC Franklin Gothic
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Book Italic
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Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

ITC Galliard
Roman
Roman Italic
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Ultra
Ultra Italic

ITC Garamond
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Light Italic
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Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Isbell
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Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Kabel
Book
Medium
Demi
Bold
Ultra

ITC Korinna
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Lubalin Graph
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

ITC Modern No. 216
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Quorum
Light
Book
Medium
Bold
Black

ITC Serif Gothic
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Souvenir
Light
Light Italic
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Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Tiffany
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Light Italic
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Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery
Light
Light Italic
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Medium Italic
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ITC Zapf International
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bits and pieces about

qui

What's behind the recently aroused ardor for old-time patchwork quilts? American women have been sewing them for over 300 years without much ado. But lately there has been a good deal of celebration and hoopla over those admirable handiworks. Different devotees have different reasons:

Women's groups have taken a proprietary interest in quilt-making because they see it as a historically feminine domain, and they interpret the quilting bee as the first form of feminist networking in this country.

Collectors, antique dealers, curators of museums and craftspeople all passionately acclaim the quilts, once considered to be strictly a craft, as the equal to fine art.

Americans with very red-white-and-blue blood are warmed by the general consensus that the patchwork quilt is a uniquely American cultural contribution.

Speaking for myself, I have no lofty causes to espouse in the name of "quilts," but I love patchwork quilts for a number of reasons: for their unpretentiousness, for their total usefulness, for their surprising patterns and color combinations; but most of all, because *they are totally comprehensible.* In a world of scientific, technological and electronic marvels I must accept on faith, but don't begin to understand; in the midst of a new wave of art and music and dance that defies deciphering, the patchwork quilt is a human creation I can understand from concept to the finest detail. It is based on the simplest of principles, constructed with the most elementary materials—snips of fabric, a needle and thread—and it serves the most essential of purposes. For works of such exquisite beauty to have evolved from such an economy of means is surely worth the attention and admiration heaped upon them.

The concept of quilting. The idea of a quilt goes back to the first time a man turned an animal skin fur-side-in and discovered the insulating properties of a three-layered fabric. His own skin provided the body heat; the middle layer of fur trapped the warm air, and the outer animal hide kept the warm air from escaping.

A. Feathered star
Mennonite pieced quilt; 16 red and yellow stars alternate with dark squares and diamonds, all edged in sawtooth pattern which gives "feathered" effect. Berks County, Pennsylvania. c.1890.

A

B

for show and warmth, and rare creations of extraordinary fabrics, embroidered by professionals, in ecclesiastic motifs. The latter were treasured as works of art and were not intended for human comfort.

In the 16th century in Europe, an emerging middle class created an increased demand for decorative home furnishings patterned after upper class possessions, and a new amateur class of embroiderers was nurtured into existence. For the most part, linen, wool and silk were the fabrics used. Cotton was a foreign crop, and the cottons most eagerly sought were the glazed chintzes in opulent patterns that were produced in India. Not only were they favored for their exotic patterns of flowers, birds, vines, fantastic animal and human forms, but the Indians had perfected a system of dyeing that produced colorfast fabrics of intense colors. The fabrics were highly desirable for quilt coverings as well as other home furnishings.

But the popularity of Indian-made cottons did not sit well with the British, whose domestic cottons were no match for the

in frigid castles, they supported the weight of jewels and heavy decorative trimmings with which the clothes were bedecked.

There is no exact date to pinpoint the invention of the quilt as we know it. It is almost certain to have preceded written records. The idea of decorative quilted fabrics seems to have been born in the East and was brought back to Europe by the Crusaders. In the northern countries of Europe they evolved into the puffy featherbeds filled with soft down and feathers. In other countries of Europe, three main types of quilt were produced: common quilts of plain materials that were strictly for warmth; quilts of imported sumptuous fabrics intended

Aside from such ready made coverings for their bodies, primitive people made primitive mattresses to sleep on by filling sacks with leaves, twigs, feathers—whatever loose materials they could find. When a similar sack was used on top of the body, it became the forerunner of what we call a quilt. The actual word derives from the Latin word for stuffed sack, *culcita.* Naturally all the loose filler in such sacks might easily migrate to one end of the bag, but some ingenious person devised a system of tacking or knotting the filler in place—a system which persists to this day.

The concept of quilting, or sandwiching a filler layer between two pieces of cloth, has produced more than just bed clothes. It has been used to produce protective fabrics for all sorts of purposes: for clothing that protects against the cold, as a lining for armor to protect against blows, for curtains and drapes to protect against drafts, for pot holders to protect against heat, for carpet matting to protect against wear. And in the case of opulent royal garments of past centuries, quilted fabrics not only kept people warm

C
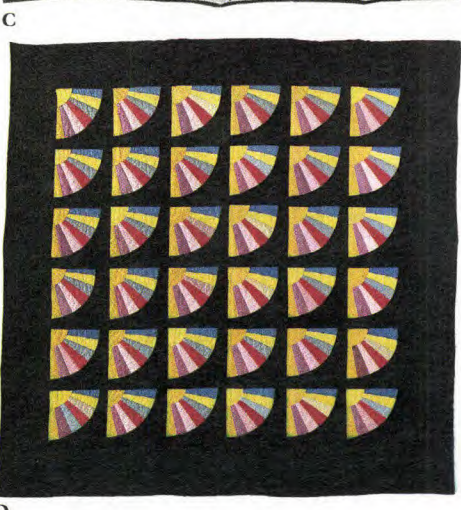
D

imports in color, pattern or quality of dye. To protect its home industry, Parliament passed restrictive laws forbidding the import of foreign cottons. The laws caused great consternation, and they were defied wholesale. Eventually they were repealed, but protective tariffs were levied on foreign cottons which made them attainable but unapproachable in price. The long and short of it was that women started to squirrel away bits and pieces of old, cherished

B. Moon and stars
A pieced Mennonite crib quilt made of full and
half circles composed of pie-shaped wedges.
Handling curved shapes was a test of a wom-
an's needlework skills. Unlike the Amish, Men-
nonites used patterned fabrics in their quilts.
Pennsylvania. c.1890.

C. Acorn and mariner's compass
A combination pieced and appliquéd quilt. Blue
and white diamonds and sawtooth border are
pieced together; the acorn (a relatively rare
pattern) and the compass (a familiar one) are
appliquéd on the white blocks. Ohio. c.1870.

D. Fan
The pattern became popular in the early 1880s,
possibly because of the discovery and interest
in Japanese motifs. It was revived in the early
1920s and '30s, especially by Amish quiltma-
kers. Holmes County, Ohio. c.1920.

E. Diamond in the square
A typical Amish pieced quilt; the central dia-
mond a symbol of Christ. The simple geometric
design and dark, quiet colors belie the lavish,
intricate quilting patterns. Lancaster County,
Pennsylvania. c.1900.

E

F

G

H

In the colonies, time was not a factor in the evolution of quilt design. The patterns and quality of the quilts that were produced were more a matter of geography and social status of the women who worked them. During the 18th and 19th centuries, exquisite medallion quilts were produced in the parlors of Boston and Philadelphia at the same time that simple, primitive crazy quilts and one-patch designs were being stitched in the back country of Kentucky and Virginia.

In the 1840s a group of immigrants from Germany and Switzerland settled in the new world,

fabrics. When new garments were cut, they salvaged the fallout. The practice gave rise to a new style of quilt, made, not from whole lengths of patterned fabric, but from cutout designs stitched onto solid backgrounds. Such designs are called appliqués, or "applied" patterns.

Quilting in the colonies. The restrictive laws and tariffs on cotton goods that inconvenienced English ladies back home, worked even more hardship on the English colonists who first settled in America. As everyone knows from their basic American History, the settlers were not affluent middle class people, but desperate folks searching for an escape from debtors' prisons and political and religious harassment. Everything they needed for survival in the harsh climate of the new world had to be coaxed out of the earth, produced by their own hands or imported from England. Not only were the colonists forbidden to import fabrics from any country but England, they were denied the right to raise their own flax for linen, or sheep for wool. And if the price of cotton goods was high for British ladies, it was four times higher for the colonists. (It was not the tax on tea alone that raised the hackles of the settlers.) Of course the laws were defied. The colonists raised flax and sheep and created their own domestic fabric, linsey-woolsey, a coarse material with a linen warp and a woolen weft. They used it for clothing and home furnishings, and salvaged leftover scraps of old garments which they cut up into small pieces and stitched together for quilts. It was generally a motley assortment of dull colors in haphazard shapes, intended for warmth and not beauty. But this crazy-quilt was the forerunner of the typical American patchwork quilt.

Some colonists whose fortunes raised them to middle class status hankered for the niceties of clothing and furnishings they remembered from home. But local ministers railed against profligate and ostentatious behavior, and it was decidedly in bad taste to ape the British oppressors. So middle class ladies also took to salvaging fabrics from their old clothes and from every scrap that fell from the yard goods purchased for new garments. It was these scraps that worked their way into the quilts that were uniquely American.

Aside from the scarcity of fabric, there was another condition of colonial life that contributed to the evolution of the patchwork quilt. The small rooms of their cabins did not allow for a permanent quilting frame to be erected and available for continuous use. So instead of working on a quilt in full size, the quilt tops were constructed in small squares that a woman could work in her lap. Only when all the necessary squares were completed and joined, was the quilting frame set up to complete the job.

staking out rich farmlands in Pennsylvania, Ohio and Indiana. They were the Amish people, a religious sect that scrupulously excluded itself from the rest of society, but which nevertheless exerted a powerful cultural influence—especially in American folk art.

The Amish people submit to a strict code of behavior that is tightly controlled by their religious teachings. They work in close harmony with nature, eschew modern conveniences and any technology powered by electricity, and follow a set of personal rules called *Ordnung.* The rules, set by the local community, generally prohibit the use of bright, showy, patterned, decorative and form-fitting clothes. Everything worn must be functional; never attention-getting. Their compliance with these restrictive rules eventually earned them the nickname, "plain people."

When the Amish women en-

F. Brick wall
Rectangles of fabric pieced together in continuous bands around a 9-patch center square. The placement of the solid blue patches to form the "X" is a variation of the traditional brick pattern. Ohio. c.1920.

G. Album quilt
Generally, album quilts were assembled from pieced and appliquéd blocks contributed (and signed) by different people. This appliqué "Black Family Quilt" is unique because of the human figures represented, and because it is the work of one woman, Sarah Ann Wilson. Eastern U.S.A. c.1854.

H. Split bars
An Amish pieced quilt typical of the early 20th century, when women started to purchase brightly colored, commercially dyed fabrics instead of using subdued home-dyed cloth. Lancaster County, Pennsylvania. c.1910.

J. Bar pattern
An Amish quilt with seven central bars; typical simple pattern, but lavishly quilted in swag, chevron, floral, diagonal, feathered and rope motifs. Lancaster, Pennsylvania. c.1890.

J

K

K. Flags

Although ready-made flags were sometimes used for patriotic quilts, in this quilt each square was pieced together of red and white stripes and white stars on tiny blue squares. New York State. c.1910.

L. Dolls

An unusual pieced quilt, as figures are rarely represented in quilt designs. The white squares placed diagonally against brown ground create a streak of lightning effect. The doll-like figures are pieced in primary colors. Southern Missouri. c.1900.

M. Broken star

A Mennonite pieced quilt composed of squares, diamonds and triangles that radiate from an 8-pointed star. The intricate pattern and quilting stitches indicate rare needlework skills. Pennsylvania. c.1890.

gaged in making quilts, their constrained lifestyle inspired a peculiarly expressive and vibrant style of quilt. For one thing, the women were never schooled in reading, writing, and certainly not color theory. Their instinct for color and shapes seemed to come from their experience with arranging and tending their flower gardens. Working with the dark, somber colors permitted for their clothing, they seemed to have a built-in sensibility for placing a touch of bright color just where it was needed. Without any knowledge and pedantic rules of color harmony, they created daring combinations that are breathtaking in their unexpectedness and beauty.

Pieced quilt patterns. As anyone who has ever sewed a seam will attest, it is simplest to join and match straight edges. For people who were also trying to utilize every fraction of an inch of fabric, the elementary shapes of square, rectangle, triangle

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M

N

and diamond were the least wasteful. And so, with a few exceptions, almost all the pieced quilts made in America were based on those geometric patterns.

Many designs were copied outright from established patterns exhibited at fairs. Women often exchanged their templates with each other, and in time, patterns were offered in books and magazines

N. House and tree

In some versions of this pattern the houses and trees are alternated, checkerboard fashion. In this variation, all 21 houses are different in design; they fill the entire center of the quilt, and the trees occupy the four corners. Virginia. c.1900.

O. Pieced star design

The four large star patterns are pieced together from an assemblage of smaller 9-patch squares and triangles. An everyday quilt of homespun cloth. New England. c.1820.

devoted to needlework designs.

Some quilts were created like a mosaic, with tiny modules of squares, triangles or hexagons joined to each other, piece-after-piece, until the desired quilt size was reached. The Amish, who came upon the quilt-making scene well into the late 19th century, could afford to be more expansive with their fabrics. Their quilts often were designed with large central squares of a solid color or alternating colored stripes, augmented with strips of varying color and surrounded by broad borders. Many pieced quilts, sewed by nimble, experienced hands, were embellished with *appliqués* on top of the patchwork designs.

But the typical patchwork quilt was designed in a series of squares or patches which a woman could conveniently work in her lap. Each square contained a basic unit which could be repeated throughout the quilt or alternated with other patterns. The squares could be oriented in the same direction, or flopped, or arranged at right angles to each other—creating a vast potential for diversity.

The patterns themselves were limitless: checkerboards on a vertical-horizontal axis, checkerboards on a diagonal; triangles arranged in a star format, or triangles arranged like pinwheels; geometric shapes arranged to suggest flower baskets, houses, fences, furrows, flowers, trees, birds in flight …the combinations and permutations permitted infinite variations. Color variations too created three-dimensional effects. Many patterns were such favorites, they were copied and repeated endlessly without apology.

There were certain patterns, however, that did not appear too frequently, because they could only be worked by the most skillful hands or because of symbolic or superstitious associations with them. Curved shapes, like the *fans* and *double-wedding ring* pattern, were extremely difficult to execute. Besides, the *double-wedding ring* pattern, a complicated pattern of interlocking rings, was reserved only for dowry quilts. Neither did anyone sew hearts or lovers' knots into a quilt unless it was intended for a bride. An intricate pattern called *wandering foot* was considered too suggestive for a young person who might be influenced to wander away from the family and never return. And among very devout people, it was considered a sign of arrogance and an offense against God to attempt to make a perfect quilt. Consequently, a woman would deliberately create

o

an error in the quilt by upending one of the squares or introducing an unrelated color.

In the late 19th and 20th centuries, when quiltmaking became less of a necessity and more of a leisurely activity, women indulged their whims and fancies in their designs. They embellished quilts with appliques, with figures and with personal memorabilia. But however personal and singular a woman's efforts were in the construction of the top of the quilt, it was put together in a communal effort that came to be called the quilting bee.

The quilting bee. In the early settlements, and even in the later periods of expansion to new frontiers, the quilting bee was as much a necessity for women as a luxury. It was a communal effort to do a job that would otherwise be tedious and waste an inordinate amount of time for a busy housewife to do alone. It was also a much needed socializing occasion for women isolated in their homes over long periods of bad weather.

The purpose of the quilting bee was to finish the quilt by joining the top layer, filler and backing. In preparation, a quilting frame was set up in the largest room of the house, and chairs were set around for all the women who might participate. At least one woman worked each side of the quilt, and often two or more could fit comfortably on each side. The liner, or bottom layer was stretched across the frame; the filler spread evenly over its surface, and finally the decorative top was laid across the whole. The three layers were joined together by a pattern of quilting stitches, tiny running stitches, executed in a predetermined pattern.

The pattern of the quilting often was at least as intricate as the pattern of the comforter itself. The simplest designs crisscrossed the surface of the quilt in parallel close-together lines to hold the filler firmly in place. Experienced sewers indulged their imaginations in complex quilting patterns that took the form of elaborate flower gar-

lands, sheaths of wheat and floral wreaths. The patterns were transferred to the cover with chalk or with pinpricks, and were executed with tiny running stitches, accompanied by running conversation. Skill was measured in the number of stitches one could take to the inch (14 was an admirable number), and there was much pride in announcing the number of spools of thread used to complete the job. When all the quilting was done, the raw edges were finished with a binding material.

The hostess of the quilting bee provided food and other amenities for as long as the quilting lasted. Women who lived close by might return for several hours on consecutive days. People who came from a distance might spend a few days, but generally, with enough pairs of willing hands, a

P

quilt could be finished in a day, after which the feasting and frolicking commenced. The quilting bee was as much a part of early American country life as barn raisings and harvesting bees.

Patterns of change. As with all things, the Industrial Revolution turned the quilting business around. Once blankets, quilts, comforters and bed clothes of all sorts could be manufactured with great speed and at accessible prices, handmade quilts became a project of personal fulfillment rather than necessity. Designs were more

experimental, more expressive and more self-indulgent.

In the late 19th century, the raging fashion in England and America was the *Victorian Crazy Quilt.* It was light-years away from its misbegotten ancestor, the dreary, colorless crazy quilt made of discarded clothes in colonial times. The Victorian Crazy Quilt was a kaleidoscope of sumptuous silks, velvets and brocades in jewel colors, stitched together with elaborate embroidery stitches in yarns of colored silk. These were not filled quilts, as they were intended for decoration, not for warmth.

The sewing machine, the fabrication of rayon and synthetic fabrics, all had their effect on the patterning of patchwork quilts. Amish women, who were especially adept at making quilts, found their designs to be highly marketable. They created many for commercial use, indulging in brighter colors than the restrained somber tones they used in their own homes.

New dyes, new fabrics and the development of smooth dacron filler enlarged the vistas of quilters and simplified the process. Today many craftspeople are using the quilt as a purely esthetic form. They are developing original patterns, combining unusual textures and colors, expressing social, political, personal and abstract themes, much as painters do. They work with sewing machines instead of
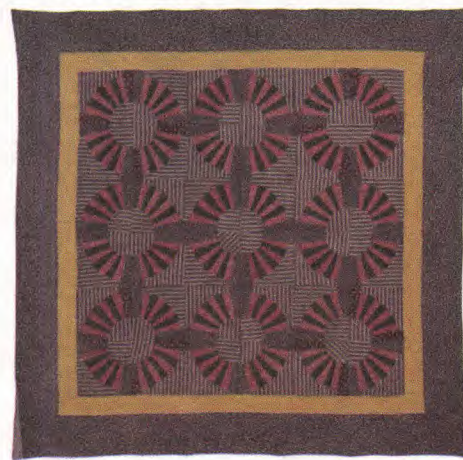
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quilting needles; they hang their work on walls instead of beds. But they use two layers of fabric with a filler in between, and a quilt is a quilt for all that.
Marion Muller

P. Whigs' defeat
Women often expressed patriotic fervor or alluded to historic events in their quilt designs. This red, white and blue appliquéd quilt celebrated the defeat of the Whigs, a political party (forerunner of the Republicans) that was active from 1834 to 1855. c.1860.

Q. Rings
A pieced quilt of striped fabric squares intersected by arcs comprised of tiny wedges. Rings were formed by arranging squares at right angles to each other. Mennonite, late 19th century, Pennsylvania.

R. Bar quilt
An Amish quilt with typical central bars and 9-patch squares in corners of inner border. The Amish and Mennonites, known as the "plain people" restricted themselves to dark, subtle color combinations. Amish never used patterned fabrics except for underside of quilt. Lancaster County, Pennsylvania. c.1890.

S. Double 9-patch
An Amish pieced quilt. Each of the 16 large squares is composed of nine smaller squares. Alternate squares in each block are, in turn, a composite of nine small squares. The breakdown into these tiny sections afforded women the opportunity of using the tiniest scraps of leftover fabric. Lancaster, Pennsylvania. c.1900.

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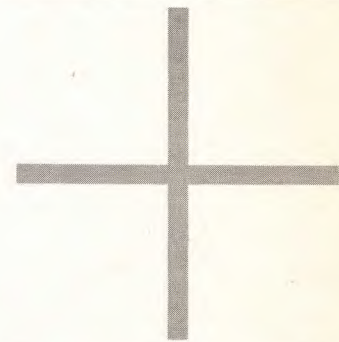
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The heritage of Swiss typographic excellence dates back to the beginnings of printing and continues in the 20th century. The sans serif designs created in the 1950's by Max Miedinger and Adrian Frutiger, instrumental in establishing the logical rationale of modern Swiss letterform design, are especially noteworthy contributions. Autologic offers a continuation of that heritage in Media and Signa, two designs which typify the Swiss traditions of precision and beauty.

In 1975, the typographic department of Autologic SA in Lausanne, Switzerland commissioned the design team of Andre Gürtler, Christian Mengelt, and Eric Gschwind to develop a text face for use on its phototypesetters. Development and testing of design proposals involved more than a year of exhaustive studies. The final result was the creation of Media, in roman, italic, and medium. In 1982, condensed versions of roman and medium and a bold weight were added when Media was adapted for use on Autologic's APS-5 and APS-Micro 5 imagesetters. A bold condensed was added in 1984, and a medium italic will complete the series in mid-1985. Media is an innovative serif design offering an attractive alternative to such standards as Times, Baskerville, and Garamond. It achieves excellent legibility without the drastic increase in x-height common to many contemporary text faces. The stem to serif transitions, the contrasts of thick and thin, and the assymetric serifs create a dynamic form without sacrificing the even color and rhythm essential to good legibility. Media embodies an understanding of the delicate balance between tradition and innovation in letterform design.
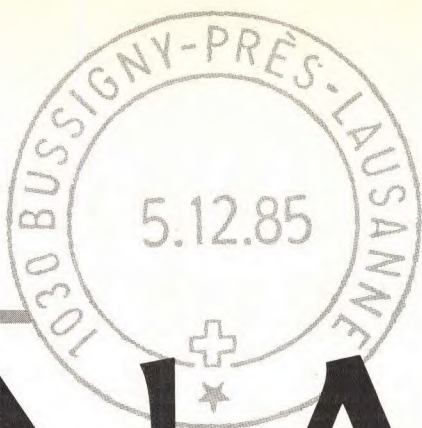
SIGNA

With Signa, Gürtler, Mengelt, and Gschwind created a free-form, almost calligraphic letterform. The design of Signa was in response to the Lettre d'Or (Letter of Gold) competition held in Lausanne in 1977-78. Designers were invited to submit letterforms which were legible, original in design, suitable for text and display, and free from the concepts of traditional sans serifs. Signa, the winner of first prize in the competition, met and exceeded all of these expectations.

Signa blends a simple sans serif form with calligraphic fluidity and a suggestion of pen-formed serifs in the oblique flares of the stems. These qualities produce a letterform suitable for text and distinctive display. Signa is also a beautiful counterpoint to Media. Its calligraphic embellishments and balanced stroke contrasts perfectly compliment the textural qualities of Media. Both exhibit the same rhythmic form which is at once mannered and yet graceful and free from convention.

Media and Signa are part of Autologic's continuing typographic development program. In the United States and in Switzerland we employ the science of computer based production systems to facilitate the art of letterform design. Our commitment is to provide a range of innovative, high-quality digital letter forms for use on Autologic's unsurpassed imagesetting equipment. In short, a fusion of Typographic Art & Science for graphic communications.

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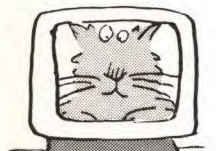
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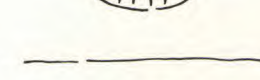
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1234567890 .,;:''&!?$

Helvetica 87 Heavy Condensed
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:''&!?$

Helvetica 97 Black Condensed
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:''&!?$

Helvetica 107 Extra Black Condensed
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:''&!?$

The NEW numbered Helvetica series:

Its timeless quality and universal range of applications have made Helvetica the most widely used typeface of any composing room or typeshop. It has become a standard.

Originally designed in 1957 for hand composition, it has been adapted over the years for all methods of composition, from hot metal line composition and opto-mechanical phototypesetting of the first generation to modern digital typesetters.

The new possibilities offered by CRT and Laser technologies have prompted us to create a new series of Helvetica — the new numbered Helvetica series — drawing on the existing complete Helvetica series and resulting in a pleasant synthesis of aesthetic and technical aspects.

Helvetica 23 Ultra Light Extended
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:"&!?$

Helvetica 33 Thin Extended
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:"&!?$

Helvetica 43 Light Extended
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:"&!?$

Helvetica 53 Extended
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:"&!?$

Helvetica 63 Medium Extended
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:"&!?$

Helvetica 73 Bold Extended
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:"&!?$

Helvetica 83 Heavy Extended
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:"&!?$

Helvetica 93 Black Extended
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:"&!?$

There are subtle changes in many details

When first applying hot metal Helvetica to photocomposition, corresponding character widths were maintained in both the regular and the bold versions even for the wider characters.

When adapting Helvetica to the 54-unit system, which allows for delicate refinements, a number of characters in the bold version, such as capital M, have been given an extended width, for aesthetic reasons.

Wider bars in lower case t and f throughout the whole family add to their legibility, especially in the smaller sizes.

Lower case r ends in a longer curve for easy recognition even in such critical character combinations as narrow-set rn.

Character shapes, for instance lower case r in the black extended, which differed from those in the other versions, have been redrawn.

We have also redesigned such difficult combinations as Æ and Œ.

For increased harmony with the overall appearance of the Helvetica face, round characters have been given softer curves.

The more generous width of the figures better reflects the characteristic style of Helvetica.

ALLIED Linotype

...a timeless selection!

THE TYPE LIBRARY THAT BEATS ALL OTHERS!

Berthold's quick brown fox jumps over the lazy dog & seems to hear his own Laudatio now.

(After the fox became our beloved champion of typographical display, we decided to name a whole new generation of machines in it's honor: Berthold Fox is a new multi-computer-integrated-system.)
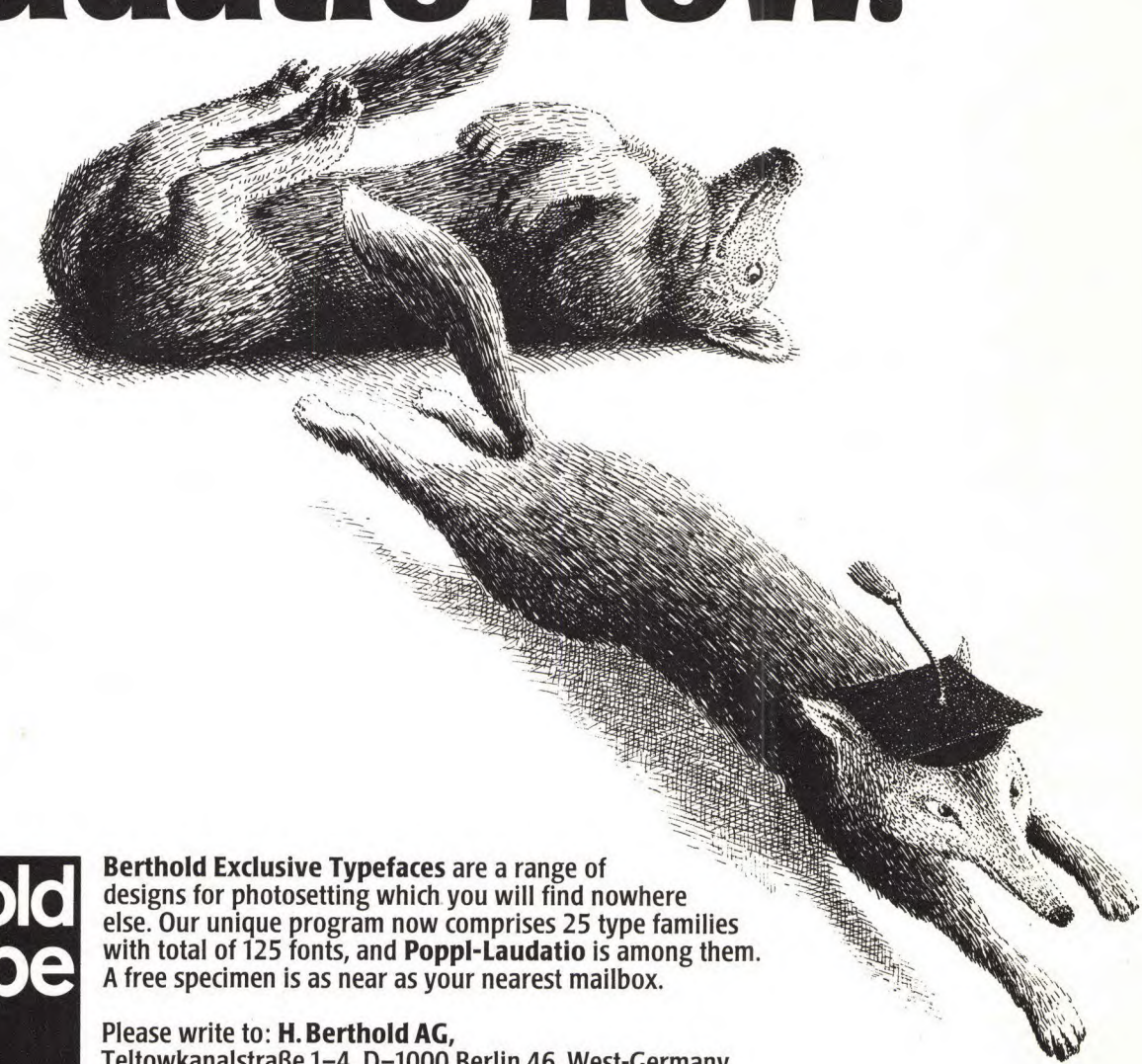
Poppl-Laudatio italic
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1234567890%(.,-;!i?/-)·['',„""»«

Poppl-Laudatio medium
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1234567890%(.,-;!i?/-)·[',„""»«

Poppl-Laudatio medium italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUV
1234567890%(.,-;!i?/-)·['',„""»«

Poppl-Laudatio bold
abcdefghijklmnopqrstuvwx
ABCDEFGHIJKLMNOPQRST
1234567890%(.,-;!i?/-)·[',„""»

Poppl-Laudatio bold italic
abcdefghijklmnopqrstuvwx
ABCDEFGHIJKLMNOPQRST
1234567890%(.,-;!i?/-)·['',„""»

Poppl-Laudatio light condensed
abcdefghijklmnopqrstuvwxyzäåæöœ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890%(.,-;!i?/-)·[',„""»«]+−†

Poppl-Laudatio condensed
abcdefghijklmnopqrstuvwxyzäåæ
ABCDEFGHIJKLMNOPQRSTUVWX
1234567890%(.,-;!i?/-)·[',„""»«]+−

Poppl-Laudatio medium cond.
abcdefghijklmnopqrstuvwxyzää
ABCDEFGHIJKLMNOPQRSTUVW
1234567890%(.,-;!i?/-)·[',„""»«]+

Poppl-Laudatio bold condensed
abcdefghijklmnopqrstuvwxyzäå
ABCDEFGHIJKLMNOPQRSTUVW
1234567890%(.,-;!i?/-)·[',„""»«]+

P O P P L
L A U D A T I O

Poppl-Laudatio eine neue Schrift – herb, voll Esprit und Prägnanz

Probe 009
BERTHOLD
exklusiv

Name

Address

W.A.F.

berthold fototype

Berthold Exclusive Typefaces are a range of designs for photosetting which you will find nowhere else. Our unique program now comprises 25 type families with total of 125 fonts, and **Poppl-Laudatio** is among them. A free specimen is as near as your nearest mailbox.

Please write to: **H. Berthold AG,**
Teltowkanalstraße 1–4, D–1000 Berlin 46, West-Germany
Or from overseas to:
Alphatype Corporation, – A member of the Berthold group –
7711 N. Merrimac Avenue, Niles, Illinois 60648

Monotype Typography
Typographical and Technological Leaders since 1897

Monotype introduced the first typesetter in 1897 with advanced technology. Today we lead the graphic arts with the advanced technology of Lasercomp.

Monotype Typography for Newspapers

We have supported the newspaper industry since 1933. Monotype now leads with NIMROD, the typeface developed specifically as digital type for modern newspaper print technology.

Monotype Typography for Books and Magazines

Our high reputation has been built on the long-standing mastery of typographic excellence.

Monotype Typography for Business Equipment

Our skillfully modified low resolution output enhances computer and electronic media in today's competitive business machine market.

Monotype Typography for Language Setting

We pioneered typesetting in non-Latin alphabets, helping to spread literacy in cultures outside the Western World.

Monotype typography (repeated at increasing sizes)

Albion & American Typewriter & American Typewriter & American Typewriter & American Typewriter & American Typewriter & America
American Typewriter & Apollo & Apollo & Apollo & Ashley Script & Avant Garde Gothic & Avant Garde Gothic & Avant Garde Gothic & Av
Avant Garde Gothic & Avant Garde Gothic & Avant Garde Gothic & Avant Garde Gothic & Avant Garde Gothic & Avant Garde C
Avant Garde Gothic & Avant Garde Gothic & Avant Garde Gothic & Avant Garde Gothic & Avant Garde Gothic & Baskervil
Baskerville & Baskerville & Baskerville & Baskerville & Baskerville & Baskerville & Bell Gothic & Bell Gothic & Bembo & Bembo & Bem
Bembo & Bembo & Benguiat & Benguiat & Benguiat & Benguiat & Benguiat & Benguiat Gothic & Benguiat Gothic & Benguiat Goth
Benguiat Gothic & Benguiat Gothic & Benguiat Gothic & Blado & Bodoni & Bodoni & Bodoni & Bodoni & Bodoni & Bodoni & Bookman & Bo
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Korinna & Korinna & Korinna & Korinna & Korinna & Korinna & Lightline Gothic & Melior & Melior & Melior & Mercurius Bold Script & .
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Monoline Script & Neuzeit 'S' & Neuzeit 'S' & New Clarendon & New Clarendon & News Gothic & News Gothic & News Gothic & News C
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Glagolitic & Gujerathi & Gujerathi & Hebrew & Nastaliq & Old Bulgarian & КИРИЛЛИЦ
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Monotype

FOR YEARS, YOUR ATA ADS HAVE BEEN WINNING OTHER AWARDS. NOW, THEY CAN WIN ONE OF OURS.

For over 58 years, discriminating advertising people have been awarding us with some of their finest printed pieces to set. And, in return, our fine typography has helped them collect any number of certificates, plaques and statuettes.

But now, we'd like to bestow a more direct honor on some of the most talented people we know, our clients.

ANNOUNCING THE 1985 ATA AWARDS OF MERIT

These international awards are designed to identify and reward those individuals whose work best reflects superior judgement and taste in advertising composition, wherever it might have appeared.

However, entries will be limited to consumer, industrial or institutional ads published between August 1, 1984 and July 31, 1985. *Only advertisements, please.* No annual reports, newsletters, stationery, brochures, posters, books, et. al.

There's only one other rule—all typography contained within the piece submitted *must* have been produced at a member shop of the Advertising Typographers Association.

These are the companies which since 1927, have set the standards for people who set type. And these high standards will be used in evaluating your entry.

Judging will be conducted by an esteemed group of print advertising professionals. Entries will be selected for awards on the basis of typographic content, as well as how that typography relates to the overall design of the advertisement.

Then, of course, there are the awards. The First Place winner will receive an all-expense paid trip for two to Carmel, California, where he or she will be invited to participate in ATA's Annual Meeting, the second week of October.

We have also commissioned specially struck medallions to honor the top three ads.
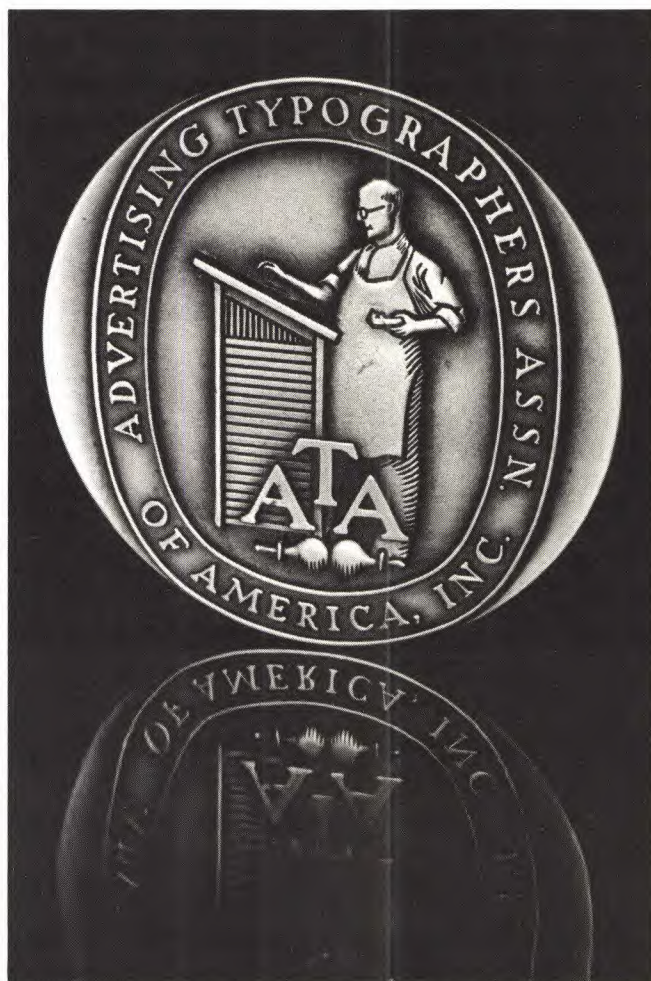
And what's more, an exhibition of the fifty best ads will be shown throughout the United States, Canada, Europe and Australia. Each will receive an Award of Merit Certificate.

In the end, we hope this 1985 competition just underscores something you've felt all along: that setting type with an ATA shop can be an extremely rewarding experience.

CALL FOR ENTRIES

Ads may be any dimension, black and white or color. Entries must be trimmed to original specs, and mounted on black matte board, with ½" border top and side, 2" border bottom. Entry form or facsimile must be permanently affixed to the back of each entry.
Mail entries to:
ATA Awards of Merit
1905 Boulevard of the Allies
Pittsburgh, PA 15219.
Include a $20.00 entry fee for each ad. Make checks or money orders payable to Advertising Typographers Association.

Should you require additional information please contact your ATA Typographer, whose name you'll find listed below.

Name_____ Title_____
Company_____
Address_____
City_____ State____ Zip____ Phone(___)

ATA Company that produced typography herein:

A twenty dollar ($20) entry fee payable to Advertising Typographers Association must accompany each ad. Deadline for Entries August 16, 1985.

Mail all entries to: ATA Awards of Merit, 1905 Blvd. of the Allies, Pittsburgh, PA 15219.

Advertising Typographers Association

5 Penn Plaza, New York, New York 10001. Walter A. Dew, Jr., Executive Secretary

Atlanta, Georgia
· Action Graphics, Inc.
Bloomfield, Connecticut
· New England Typographic Service, Inc.
Boston, Massachusetts
· Berkeley Typographers, Inc.
· Composing Room of New England
· Typographic House, Inc.
Cedar Rapids, Iowa
· Type 2, Inc.
Chicago, Illinois
· J.M. Bundscho, Inc.
· RyderTypes, Inc.
· Total Typography, Inc.

Cincinnati, Ohio
· Typo-Set, Inc.
Cleveland, Ohio
· Bohme & Blinkmann, Inc.
Columbia, South Carolina
· DG&F Typography
Dallas, Texas
· Jaggars-Chiles-Stovall, Inc.
· Southwestern Typographics, Inc.
· Typography Plus, Inc.
Detroit, Michigan
· The Thos. P. Henry Company
· Willens+Michigan Corp.

Fort Worth, Texas
· Fort Worth Linotyping Co.
Grand Rapids, Michigan
· Acraforms, Inc.
Houston, Texas
· Typografiks, Inc.
Indianapolis, Indiana
· Typoservice Corporation
Kansas City, Missouri
· The Pica Place
Newark, New Jersey
· Arrow Typographers, Inc.

Los Angeles, California
· Andresen Typographics
· Typographic Service Co., Inc.
Memphis, Tennessee
· Graphic Arts, Inc.
Miami, Florida
· Wrightson Typographics, Inc.
Minneapolis, Minnesota
· Dahl & Curry, Inc.
· Type House+Duragraph, Inc.

New Orleans, Louisiana
· Film-A-Graphics, Inc.
New York, New York
· Advertising Agencies/Headliners
· Royal Composing Room, Inc.
Philadelphia, Pennsylvania
· Armstrong, Inc.
Phoenix, Arizona
· Morneau Typographers, Inc.
Pittsburgh, Pennsylvania
· Davis & Warde, Inc.
· Headliners of Pittsburgh, Inc.

Portland, Oregon
· Paul O. Giesey/Adcrafters, Inc.
Rochester, New York
· Rochester Mono/Headliners
San Francisco, California
· Headliners/Identicolor, Inc.
· Mercury Typography, Inc.
Seattle, Washington
· Thomas & Kennedy Typographers, Inc.
· The Type Gallery, Inc.
St. Joseph, Michigan
· Type House, Inc.

St. Louis, Missouri
· Master Typographers, Inc.
Montreal, Canada
· McLean Brothers, Ltd.
Toronto, Canada
· Cooper & Beatty, Ltd.
Winnipeg, Canada
· B/W Type Service, Ltd.
Brisbane, Australia
· Savage & Co.
Brussels, Belgium
· Graphiservice

Paris, France
· Société de Créations Graphiques
Gothenburg, Sweden
· Fototext/Typografen AB
Stockholm, Sweden
· Typgrafen AB
Frankfurt, West Germany
· Layoutsetzerei Typo-Gartner GmbH
Stuttgart, West Germany
· Layout-Setzerei Stulle GmbH
Amsterdam, The Netherlands
· Ploeger Lettering

Walter, the yogurt boys want a new typestyle to freshen things up... how about Letraset's Glastonbury?

Use Times Bold

Here's one... Van Dijk, casual and immediate but with good legibility.

Use Times Bold

Chesterfield is a little more conservative but there's a softness...

Use Times Bold

You like initial caps Walter. How about Balmoral and a clean serif like Gill Sans.

Use Times Bold

Belwe took 3 golds in the last type show...

Use It!

Sometimes the classics aren't the answer. The right type style can control the visual tone of your design. Letraset has built their type range on that philosophy.

That's why we design so many typefaces ourselves — over 180 at last count. On average, we introduce more original typefaces per year than just about anybody else. The next time you need a fresh type solution, look to Letraset Instant Lettering for the answer.

Letraset
Your words deserve our letters.

⊕ ESSELTE

JAMES McMULLAN, A.I.G.A.

Anna Christie poster: LIV ULLMANN ANNA CHRISTIE BY EUGENE O'NEILL — JOHN LITHGOW, MARY McCARTY, ROBERT DONLEY

66 When I work, it is impossible for me to separate what is purely illustrative from what is purely design; it all feels like one intertwined activity. I like the AIGA because it celebrates this basic connectedness of graphic thinking and because its community of artists is joined by excellence rather than by job description. 99

One of America's foremost illustrators, James McMullan has brought his personal vision to a broad spectrum of interpretive work ranging from illustrations for *Esquire* and *Sports Illustrated* to an animated film for PBS, now a classic, and posters, such as this for *Anna Christie.*

McMullan's contribution to the graphic arts has included not only his insights as illustrator, designer, and author, but also his ongoing contribution of time and expertise to the A.I.G.A., America's national graphic design organization.

Through an active, interrelated program of competitions, publications, and services to designers, AIGA fosters excellence in graphic design.

AIGA members receive—free of charge—*AIGA Graphic Design USA,* a 384-page annual (retail $50.00) that presents the year's best design work, the quarterly Journal of Graphic Design with articles of interest on designers, design issues and design practice, and the Code of Ethics for Graphic Designers. There are discounts on entry and hanging fees to AIGA competitions and eligibility for AIGA group health, life and disability insurance. Members will also be eligible for discounted rates for our National Conference which will be held at the Massachusetts Institute of Technology in Boston in September 1985.

The AIGA is national. Committed professionals have formed AIGA chapters in Boston, Cleveland, Los Angeles, New York, Philadelphia, San Francisco, Texas and Washington. Additional chapters are being formed. We're hoping to grow—and grow stronger—by inviting graphic design and graphic arts professionals to join us.

Join America's National Graphic Design Organization.

□ YES, I am interested in joining the AIGA. Please send membership information and an AIGA application form.

NAME

ADDRESS

CITY   STATE   ZIP

Mail to:

AIGA The American Institute of Graphic Arts
1059 Third Avenue, New York, New York 10021
Tel. 212-752-0813

U1

1964

*Franco Maria Ricci falls in love with Giambattista Bodoni
and publishes his Manuale Tipografico.*

1984

*Franco Maria Ricci creates the most beautiful magazine in the world,
printed in Bodoni type.*
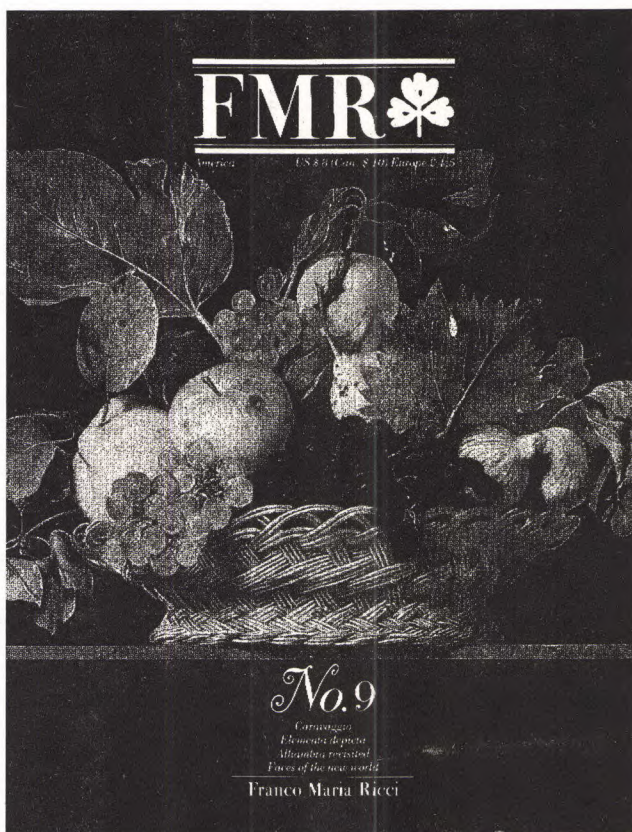
Opulent, Brilliant, and Beautiful

*FMR is a distillation of Franco Maria Ricci's
decades of producing fine art books. And
indeed FMR is like no other magazine you
have seen. It is an exquisite collection of
unknown or forgotten masterpieces –
flawlessly reproduced – along with brilliant
texts by today's most renowned authors and
art historians.
FMR is set in Bodoni type on heavy paper
with a luxurious black cover and sewn
binding. It is printed in Italy in five colors –
with the perfection that only great master
printers can achieve. And every page – from
cover to cover – is a model in contemporary
graphic design.*

Subscription and Benefits

*As a subscriber you receive membership in the
Ricci Collector's Club and are entitled to a
20 percent discount on all Ricci books. You
also receive as a gift an elegant desk address
book printed on handmade Fabriano paper,
designed by Franco Maria Ricci expressly for
his friends and collectors.*

Subscribe by telephone, calling toll-free:
1-800-FMR-CLUB
or send in the order form today to:
*FMR, 6869 West Grand River Avenue,
Lansing, Michigan 48906*

FMR❧
Subscription Form

☐ *1985 subscription (10 issues) and membership, $ 60.00.**
☐ _____ *Additional (gift) subscription(s), $ 54.00 each.**
*Before subscribing I would like to have a taste
of FMR's quality and style.*
☐ *Please send me a free back issue of FMR.*
  (I enclose $3.00 check to cover handling and postage.)

Total due $ _____

☐ *Check enclosed, payable to FMR CLUB*
Charge to my credit card:
☐ *American Express* ☐ *Diner's Club* ☐ *Mastercard* ☐ *Visa*
Acct. no. _____ Exp. date _____
Signature _____

My name: _____
Address _____
City _____ State _____ Zip _____
Phone (_____) _____

* *Prices valid in U.S. and Canada.*

About FMR

*Franco Maria Ricci: Italy's magazine
aristocrat, storming ashore in America.*
Washington Post

*Franco Maria Ricci's new art magazine is
elegantly packaged, deliciously rich, and
sensuously Italian.*
New York Times

*The unexpected on a grand scale, lushly
illustrated.*
Chicago Tribune

*Heavy and sleek, perverse and beautiful,
FMR.*
New York Magazine

*An invitation to tempting, imaginative
voyages of discovery, studded with lustrous
images.*
Connoisseur

*FMR is beautiful. The 75-pound, matte-
coated paper, the black cover stock and the
color reproductions give it the look and feel
of the best art books.*
Wall Street Journal

*His formula for success is based on two
factors: elegance and quality. His flow of
images is always unexpected and
stimulating.*
London Sunday Times

*FMR may just send us on a more
adventurous esthetic voyage than any
package tour we have yet to take.*
Christian Science Monitor

❧❧ **Franco Maria Ricci** ❧❧
Collector's Club
Member N
DIANA VREELAND 38214
Milano ~ Paris ~ New York

Solution to puzzle on page 26.

itc

ONLY THE FOLLOWING SUBSCRIBER COMPANIES ARE LICENSED TO MANUFACTURE AND SELL ITC TYPEFACES

ABL Computer Technologies Ltd.
43/44 Albemarle Street
London W1X 3FE
England
01-499-9461
Daisy Wheels and Thimbles

AM International, Inc.
Varityper Division
11 Mt. Pleasant Avenue
East Hanover, N.J. 07936
(201) 887-8000
Phototypesetters and Photo-lettering Systems

Adobe Systems, Inc.
1870 Embarcadero
Palo Alto, Calif. 94303
(415) 852-0271
Interactive Software Tools for Graphic Arts

Allied Linotype Company
425 Oser Avenue
Hauppauge, New York 11788
(516) 434-2000
Linoterm, V-I-P, Linotron, Omni-tech CRTronic, Phototypesetting Equipment and Systems

Alphatype Corporation
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
AlphaSette and AlphaComp Phototypesetting Systems CRS Digital Phototypesetter

Artype, Inc.
3530 Work Drive
P.O. Box 7151
Fort Myers, Fla. 33901
(813) 332-1174
800-237-4474
Dry Transfer Letters
Cut Out Letters

Aston Electronic Designs Ltd.
125/127 Deepcut Bridge Road
Deepcut, Camberley,
Surrey GU16 6SD
England
0252 836221
Video Character Generators

Autologic, Inc.
1050 Rancho Conejo Boulevard
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